

The School Arts Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

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VOL. XXV

MARCH, 1926

No. 7

California Number

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Published by THE DAVIS PRESS INC.

44 PORTLAND STREET · · WORCESTER, MASSACHUSETTS

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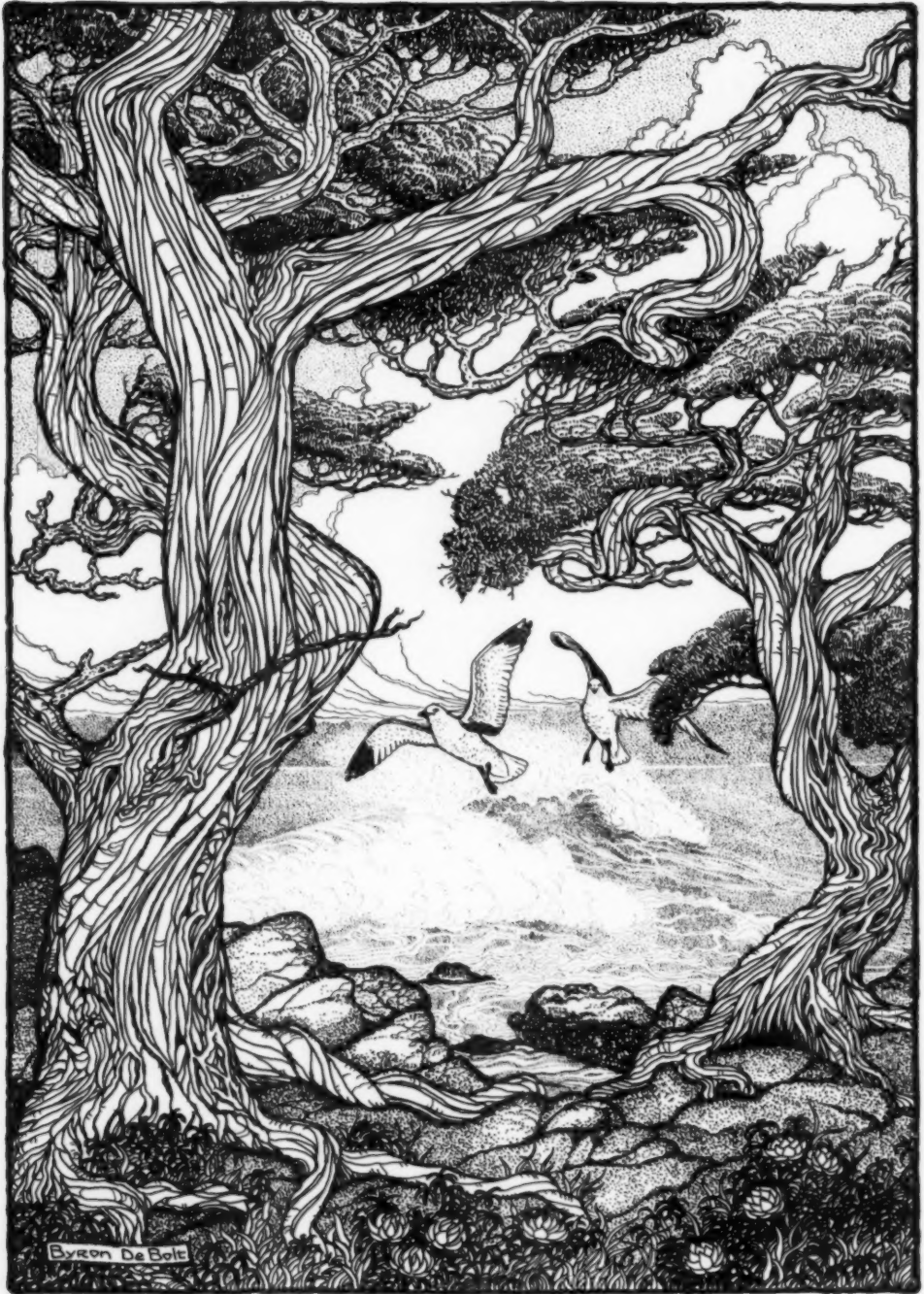
Copies on sale in:

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and 5th Ave.
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Chicago, Kroch's Bookstore, 22 N. Michigan Blvd.
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"OH, RESTLESS SEA, IF IN THY MURMURINGS
THOU'DST CALL ME TO THY PALM GIRT SHORES MORE FAIR
I'D HEED THEE NOT, I AM CONTENT TO STAY
WITHIN THIS VIRGIN GROVE AND DREAM MY DREAMS."—*De Bolt*

The School Arts Magazine, March 1926



This
CALIFORNIA
NUMBER
is Dedicated
to the
ART TEACHERS
and
THE SCHOOLS
OF CALIFORNIA



The Pacific Arts Association

ARTHUR B. CLARK

President, Pacific Arts Association, Stanford University, California

IN MARCH 1924, in San Francisco, during a state-wide conference on art, a committee was appointed to organize a Pacific Arts Association, which should draw together all of the educational art forces working within the region of the Pacific West. The need was felt for an organization similar to the Eastern Arts Association and the Western Arts Association. The organization was effected at once with a constitution modelled upon that of the Eastern Association.

The Pacific territory may be roughly defined as located west of the Rocky Mountains. The eight states of Washington, Oregon, California, Idaho, Nevada, Utah, Arizona and Montana are represented in the present membership. The lists are open to anyone regardless of residence. A number of the prominent art teachers of the west have long been members of one or more of the national organizations, and so have experience upon which to draw in directing the new organization.

For a number of years past California's State Board of Education has effectively strengthened art education, for three times, at intervals of two years, they called the art teachers to join in state-wide conferences which took on the character and almost the proportions of the eastern conventions, teachers were allowed leaves of absence and sometimes expense money from school funds to attend these conferences. Representatives of one art organization have

frequently been accorded the privilege of addressing the annual convention of supervisors and principals, being the only ones outside allowed to take part in the meetings.

These special favors toward art education, we, who live under the sunny skies and mild temperature of the Pacific, think is perfectly natural. In vacation time we put camping traps into autos and set forth, it may be to the Yosemite, to the Yellowstone, to the Grand Canyon, to Laguna Beach, to Monterey, to Coronado or to some one of a thousand other places, which with the trial of a few days camping will disclose themselves as the most charming spots on earth. Whistler said that beauty of environment has nothing to do with development of art. He refers to the Swiss living among the Alps and producing—the cuckoo clock! This argument coming from a great authority seems irrefutable until we look for other causes and are forced to conclude that the real defect was that probably there was no "Swiss Alps Art Association" of eager teachers banded together with the determined purpose to make education effective by giving art "its place in the sun."

The Pacific West from Mexico to Canada, has a large population of idealists. Many of them have lived busy lives for a score of years and then paused to consider if their daily, monthly and annual routine was giving the richest of life's experiences. They feel compelled

to reconstruct their philosophy, their habitat, and their relative amount of work and leisure—they wish to “un-Main-Street” themselves.

The far west is the Eutopia selected for the new adventure.

A very cursory acquaintance with western populations discloses the presence of these people, and a study of their homes discloses a high average intelligence in art. An examination of the popular architectural magazines shows that an astonishingly large number of the attractive homes are located in California. Homes of notable distinction in artistic merit can not be developed in large numbers without the appreciation of a rather highly cultivated public.

Another influence affecting Western Art is contact with the Orient. This influence is seen in certain house forms, in gardening, in teak-wood furniture, delicate china with elaborated decorations, Chinese gold and “fire-cracker” papers used in wall and other decorations and in greeting cards. In the Oriental stores one sees that in the small matters of wrapping a package and attaching a cord with a few beads to a fan and in every matter of every day life, art functions as a pleasure. A Japanese tea garden with every turn of a path utilized for the placing of a stone or shrub, with changes of level and irregular but balanced massing of foliage, and many other details convinces that the Orient is older than the Occident in art tradition.

In Mexico, along the southern border, is found an ancient art of the Aztecs, combined with the art of Colonial Spain. Mr. Best-Maugard, Supervisor of Art Education in Mexico, has analyzed this art and developed from it a system of art

instruction which he has imparted to many California teachers.

The Indians of the southwest weave blankets and rugs, and make silver jewelry and pottery decorated with age-old symbols of pictographic and abstract significance. Likewise the baskets, skin garments, spears and bone utensils of the north are marvels of taste in applied art, perfected as they are by endless successions of adaptations, maturing in perfection of function and emotional expression through countless generations.

All of these influences: climate, Eutopia-seeking reconstructionists, the inspirational qualities of Oriental, Mexican and Indian art seem to prophesy a rich future for the Pacific West. It should live a rich art life of its own and contribute some unique features to the rest of the United States.

Certainly the west has received much from the Atlantic States both in literature bearing upon art education and in people. Among the latter may be mentioned Ralph Johonnot who has made a decided impression upon the use of color in design of textiles. He developed under Professor Dow in Pratt, succeeding to his position when Professor Dow went to Columbia, and afterward coming to California where he now lives.

Minneapolis gave us Mr. and Mrs. Douglas Donaldson, craftworkers in textiles and metal, artists always, who in their home and teaching activities have contributed much to what Lewis Mumford calls “The Good Life.” Mr. Rudolph Schaeffer, another notable teacher of design in form and color and their applications in stage and home crafts, also came from Minneapolis. Many years ago the Philadelpia School

of Applied Arts sent out Mr. Frederick Meyer, Principal of the California College of Arts and Crafts, the most important normal art school of the west. Miss Nellie Gere, Professor of Art in the "Southern Branch" (University of California) and many of her co-workers came from Pratt Institute. Among other strong workers are Miss May Gearhart and Mrs. Louise P. Sooy, both powerful teachers. In Oregon, we find Prof. Leo J. Fairbanks of the Oregon Agricultural College; in Washington, Miss Marie Carey Druse of Bellingham, and Miss Clara Reynolds of Seattle; in San Francisco, Mr. Aaron Altmann, Supervisor of Art; in Santa Rosa, Mrs. Albert Waters, supervisor of Art in the Junior College and High School; in Oakland, Miss Emma McCall, of the University High School; in Palo Alto, Mr. Pedro J. Lemos and John Lemos, Editor and Associate Editor of *THE SCHOOL ARTS MAGAZINE*; all of these, together with many more, give evidence that the west has enough talent to form an effective organization.

The first meeting of the new Association was held in San Francisco in March 1925. The program included general sessions, department sessions, exhibits of school work, lunches with speeches, and visits to "Chinatown" and to industrial arts establishments. The meeting place was the new Palace of the Legion of Honor, a model building for art conventions. A very unique retrospective exhibition of French Art of the nineteenth century was in progress. This had been carefully selected in France including representative works of their most notable artists, a wonderful selection from which to study. It was sent by the French Government

directly to San Francisco to honor the gift of the building to the city.

The program included addresses by both practicing artists and teachers. The conference was probably the most valuable one ever held on art education in the Pacific West. The chief cause for regret was the comparatively small attendance from states other than California, a defect which time will doubtless remedy.

One very useful function of this large regional organization is the facility which it affords to any national enterprise, such as the newly created Federated Council on Art Education, in affording the medium for quickly gathering and again in disseminating information, instruction and opinion throughout its district. The Pacific Association has virtually become a member of the Federation.

Some curiosity has been expressed concerning the effect of this large organization upon the smaller state and regional associations. Thus far, their activities seem to have been stimulated.

The next convention will be held in Los Angeles, probably in March, 1926, and an attractive program and entertainment features are being prepared. Parallel presentations of subjects will be given, for example, a teacher will speak on methods of teaching interior decoration, then a professional decorator will speak on how and why it is done, thus the aims of the two may be made more effectively co-operative and supplementary. This parallel presentation will be used in other subjects as costuming for daily use and for dramatic productions, the use of art in store management, and salesmanship.

The entertainment will include certain

features which only Los Angeles affords, for example a visit to a motion picture production plant, with Douglas Fairbanks as host.

The activities of the association will inevitably result in more intensive concentration upon the aims and processes of art education.

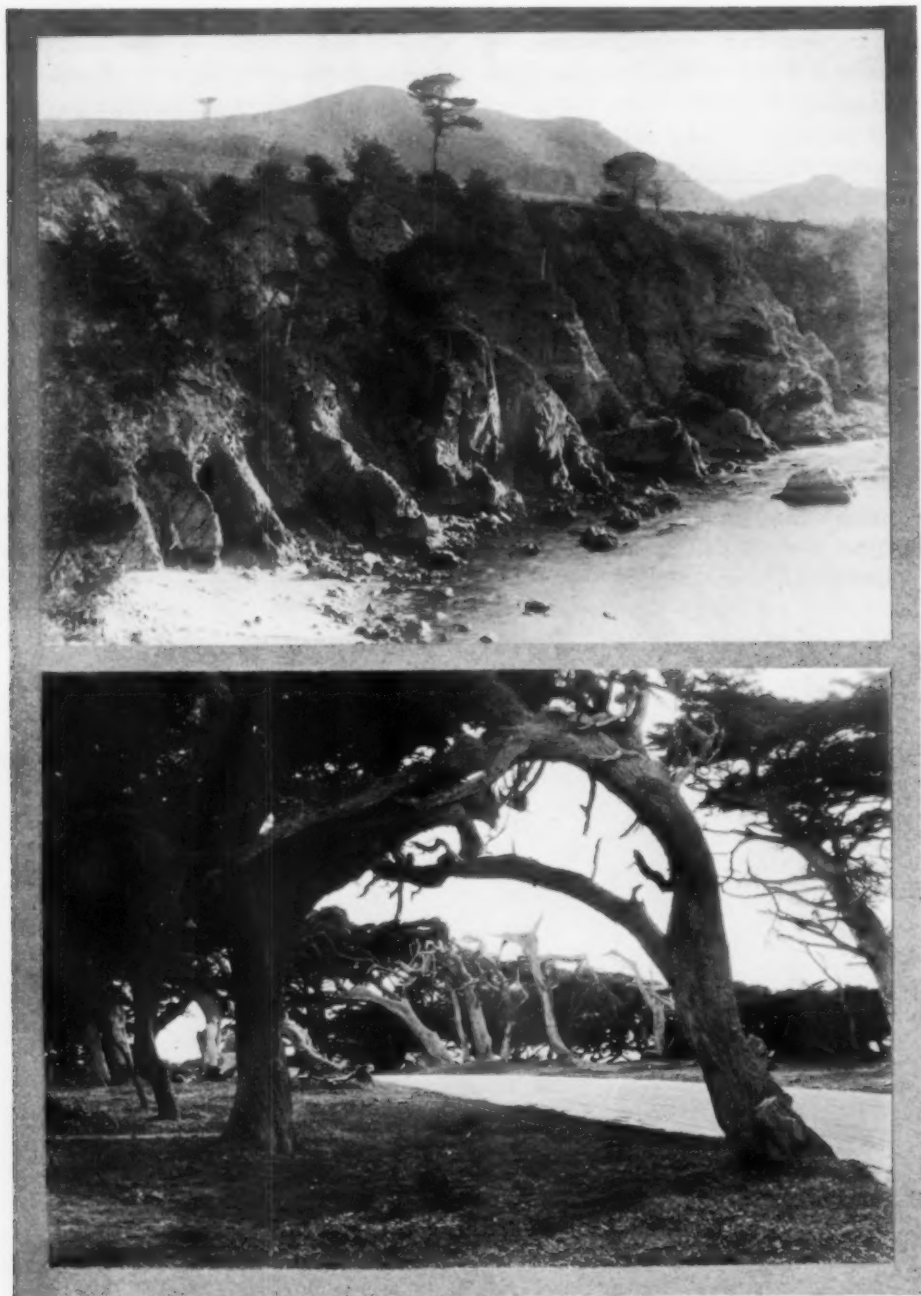
By conference each teacher has opportunity to add the good ideas of others to his own store of wisdom. Mrs. Sooy, in a recent address on costume design for dramatic expression, pointed out that ability to make harmonious designs in form and color is merely a means, not an end, that art consists in using the right type of design to produce the psychological effect desired and appropriate to a given purpose.

For the past twenty-five years we have studied design as an end; the next great step is to recognize its appropriate use in both the fine arts and in every day art.

While acquaintance with the literature of a subject is indispensable to a teacher, direct contact with the leaders in a subject is much to be desired. This large organization affords an enlarged opportunity in both directions, and every teacher is urged to embrace it. A valuable educational bulletin was sent out in December 1924, and another dealing with the main objectives in education is about to be sent out to members. Any teacher who has not already joined is urged to send her name at once to the secretary, Miss Myrta Herbert, Lincoln High School, Los Angeles.



COSTUMES FOR "THE SEVEN CITIES OF CIBOLA," PRESENTED BY THE STUDENTS OF MANUAL ARTS HIGH SCHOOL, LOS ANGELES, CALIFORNIA



THE COAST AND BAY AT CARMEL, CALIFORNIA IS A BEAUTY SPOT OF WONDER TREES AND TURQUOISE COLORED WATERS SET AGAINST WHITE SAND BEACHES. THE ART COLONY AT CARMEL-BY-THE-SEA INCLUDES ARTISTS FROM MANY PARTS OF THE GLOBE

The School Arts Magazine, March 1926



THE MASSIVE, GNARLED OLD CYPRESS TREES OF CARMEL BAY HAVE BEEN SKETCHED FROM FOR HALF A CENTURY BY THOUSANDS OF ARTISTS, MANY COMING FROM THE OLD WORLD TO RECORD THEIR BEAUTY. TO SEE THEM IS TO WANT TO VIEW THEM AGAIN AND AGAIN

The School Arts Magazine, March 1926



THE ARTIST COLONY OF PAINTERS, POETS, WRITERS AND DRAMATISTS IN CARMEL-BY-THE-SEA HAVE INSPIRED THE ERECTION OF ARTISTIC SHOPS, THEATRES AND STREETS. ARTISTIC AND UNIQUE HOMES ARE TO BE SEEN THROUGHOUT CARMEL

The School Arts Magazine, March 1926

The Work of the Fine Arts Department

UNIVERSITY OF CALIFORNIA, SOUTHERN BRANCH AT LOS ANGELES

LOUISE P. SOOY

Assistant Professor of Fine Arts, University of California

THE Department of Fine Arts in the University of California, southern branch, at Los Angeles, has developed under conditions extremely harmonious and sympathetic. The comprehensive understanding and co-operation of Director Ernest C. Moore and the Deans of the Teachers College and the College of Letters and Science and the similarity of ideals throughout the art teaching of southern California have made it possible for us to advance the cause of art education, steadily and consistently, toward that goal which we believe represents the ideal condition.

Dr. Moore, in his book "What is Education," says a number of things which we believe absolutely. He says, "Knowledge is organizing experience in terms of vital need, . . . knowledge is a useful tool which men have shaped to meet their needs of living . . . The feeling, the conviction, the reaction of the man inside the learner, the one thing needful, is the aim of all our striving." Knowledge does not exist for itself, not even art knowledge, but is valuable only as an "experience," a "tool," a "feeling," a "conviction," a "reaction."

Miss May Gearhart, supervisor of art in the city schools of Los Angeles, concurs with this view of holding all education, including art, an experience rather than a physical process. In the *Los Angeles School Journal* she says, "We should be constantly on the alert to

recognize possibilities for the child's individual experience in art" and, "The stimulation of art appreciation is the most important feature of modern education."

The members of our faculty are also wholly agreed with the philosophy of art propounded by the late Prof. Arthur W. Dow—"The true purpose of art teaching is the education of the whole people for appreciation." In other words, true education organizes and promotes experience in relation to living, and the only way in which art experiences can be made vital for all is through the field of appreciation. Dr. Moore says: "There is a difference between appreciation and production but it does not lie in the fact that appreciation is a passive state while production is a doing. Both are active states." We wish to promote that active appreciation which shall penetrate and permeate every activity of life until finally the very act of expressing shall come to be the expression of beauty. Mr. Fenollosa says, "Art infuses harmony into men's surroundings, transfigures with some new law of his spirit the material which he touches. Art education can be nothing but the orderly stimulation, by exercise, of this power to perceive and create beauty. Now, the best and most natural exercise of this faculty is found in beautifying the products of human industry."

The course at the University is intended to be practical. We question

each subject as we consider it for the curriculum, question it as to its value as a means of unfolding the students' appreciation of beauty and then as to its right to a place in a course designed primarily for teachers in public school systems.

We believe the essential of all art education is this active appreciation of beauty (aesthetic judgment), this we hold to be the rock upon which all art training must be built. We neither agree with, nor condone that philosophy which claims "the aim of art instruction is to develop powers of observation and to give training in the means of expressing form." Normal eyesight and intelligence should carry one to the conclusion of such a course, but when one says art education aims to develop the love of beauty, the field of education moves from that of the intellect to that of the emotions and art learning becomes almost a spiritual awakening, for the teacher's work is chiefly emotional guidance.

Dealing with future teachers, as we do almost entirely, we spend a considerable proportion of our time in developing within the student a soundness of judgment and the power to recognize, desire and demand beauty. This attained, he may give his attention to various forms of the space arts and exercise this active appreciation. All the teacher can do is to put the student into the way of discovering and creating beauty.

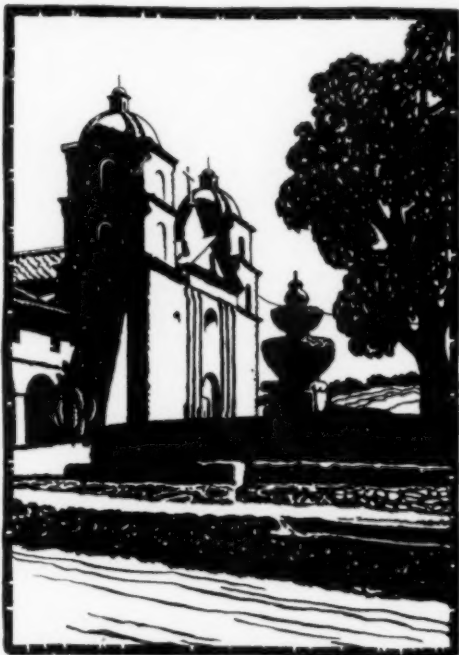
There are five courses offered at the Southern Branch which are designed to deal as entirely as possible with this development of appreciation and upon these five courses all the other work of the department is built. The first is called "Art Appreciation." It is a series of illustrated lectures and demon-

strations given by Miss Nellie H. Gere, the chairman of the department. The course is not art history—it presents to the students fine examples of the space arts (including the industries), calls attention to their beauties and stimulates a love for beauty in every created form. This course is the keystone of the arch. The other four classes, called "Composition and Design," consist of a series of exercises, given in ordered sequence, to develop the emotional response of the student to increasing fields of beauty. Beauty, we tell him, lies in the powerful and harmonious use of the elements of any art; in the space arts these elements are line, dark and light, and color.

Our first problems are extremely simple. Students see the great varieties of beauty possible in the arrangement of a few straight lines. In making many and selecting the finest he develops his judgment and power. He studies proportion, he studies rhythm, he experiments with many simple harmonies of lines, of masses and colors and in selecting the finest lays his foundation of good taste. All problems are made so abstract that the student will not be beguiled by any story element nor limited by suggestion of material.

In dealing with adults, appreciation may be made the goal and so attained more quickly than with children where it should develop as an outgrowth of human interest.

These basic courses in composition grow more intricate as they proceed through the use of varied subject matter. It is apparent that only the subject matter can change for the aim is always the same, and the result will always be different. The four basic design courses are planned as follows:



FOUR BRUSH DRAWINGS OF TYPICAL CALIFORNIA SCENES. THESE IN ORDER ARE, SANTA BARBARA MISSION, CARMEL BAY, CALIFORNIA REDWOODS AND A SCENE IN SOUTHERN CALIFORNIA. DESIGNS LIKE THESE ARE WELL ADAPTED TO WOOD BLOCKS

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1. *Art structure*: extremely simple exercises in good arrangements of line, study of fine proportion of contour and division within the space, beauty of line direction, simple harmonies of tone and color.

2. *Composition*: the use of naturalistic subject matter in very simple arrangements to unite the naturalistic and decorative through underlying art structure. The student must create beauty with trees, animals, flowers, etc., and not allow his subject matter to overwhelm his sense of design.

3. *Imaginative design*: the use of entirely original subject matter, developing inventiveness and imagination unhampered by nature's forms. An opportunity to study pattern with no handicap of a given form.

4. *Industrial design*: gaining appreciation through designing in field where the medium limits the free emotional expression. Fine design should utilize and spring from the uses and materials of things.

Two other design courses are more technical but vary as to subject matter only. They are:

1. *Composition*: almost a repetition of course 2, to reiterate the necessity of fine art structure underlying all naturalistic subject matter. The emphasis is upon simplicity—the beauty lying in a few well-proportioned areas and tones. We wish to handle naturalistic forms with power and freedom, and a conscious sense of their decorative possibilities.

2. *Industrial design*: technically correct designs for wrought iron, jewelry, textiles, etc. Appreciation of beauty of the most subtle and refined type.

In statement these courses might be academic, but only in so far as they are basically exercises to develop and strengthen judgment and love of beauty, are they satisfying the ideals of the department. Parallel with these composition courses we begin to introduce the student to the various fields of the space arts. Courses called Costume Appreciation, Landscape Appreciation, and House Furnishing appear—each is

an appreciative course preceding more technical work.

We must first have interest in the new subject and with interest some judgment as to what constitutes beauty in the new field. We attempt to make use of the zest of first enthusiasm and the pleasure of first ideas, gradually concentrating this interest upon more detailed and technical problems. In all these classes we lecture, demonstrate, compare and discuss, the teacher acts as chairman, provides the material and makes her own response—which may quicken the student's appreciation.

In costume appreciation we discuss the clothes as they are worn in class, in regard to becoming lines and colors, the use of detail, trimming and jewelry, etc. We remove, we add, we exchange—in other words, we demonstrate beauty through the medium of clothes.

House Furnishing as a purely appreciative course is a delightful study. Small groups visit and study homes of true artistic value. The students see totally different manners of decorating, each with its own peculiar beauty. Very human homes developed around a mountain view or a garden, a favorite color or around some one precious piece of furniture. They learn to enjoy the creative skill of both amateur and professional when the work shows true beauty of conception and execution.

At one time we found students rather disliking landscape composition and painting and we discovered that this drag came through the students' lack of enthusiastic enjoyment of landscape as landscape. So we introduced "Landscape Appreciation," consisting of considerable talk, a great deal of looking at mountains, trees, ocean, etc., at different

times of the day, the reading of a few very poetic interpretations of landscape, and lastly, a little painting to catch some characteristic beauty which the student himself discovers. The contemplation of beautiful landscape became a joy to them and the following courses of landscape composition, water color and oil, were as fascinating as all art study should be.

We attempt to cover our basic work in the first two years, laying this foundation of pure appreciation and adding a few courses in the study of form as the knowledge of form is demanded by the students' development. Being quite thoroughly grounded in this appreciation of beauty the student is ready to play a simple air upon his instrument of line, dark and light, and color. From this stage all the problems take on a twofold aim; each must continue to be a fine arrangement in line, dark and light, and color but there must also be an expressiveness of idea and technique suited to the nature of the work.

In book illustration a successful result must be beautiful as pattern, yet at the same time, it must create the mood, the atmosphere of the story. Unrelated abstract beauty is not sufficient to meet the technical requirements in all the fields of art.

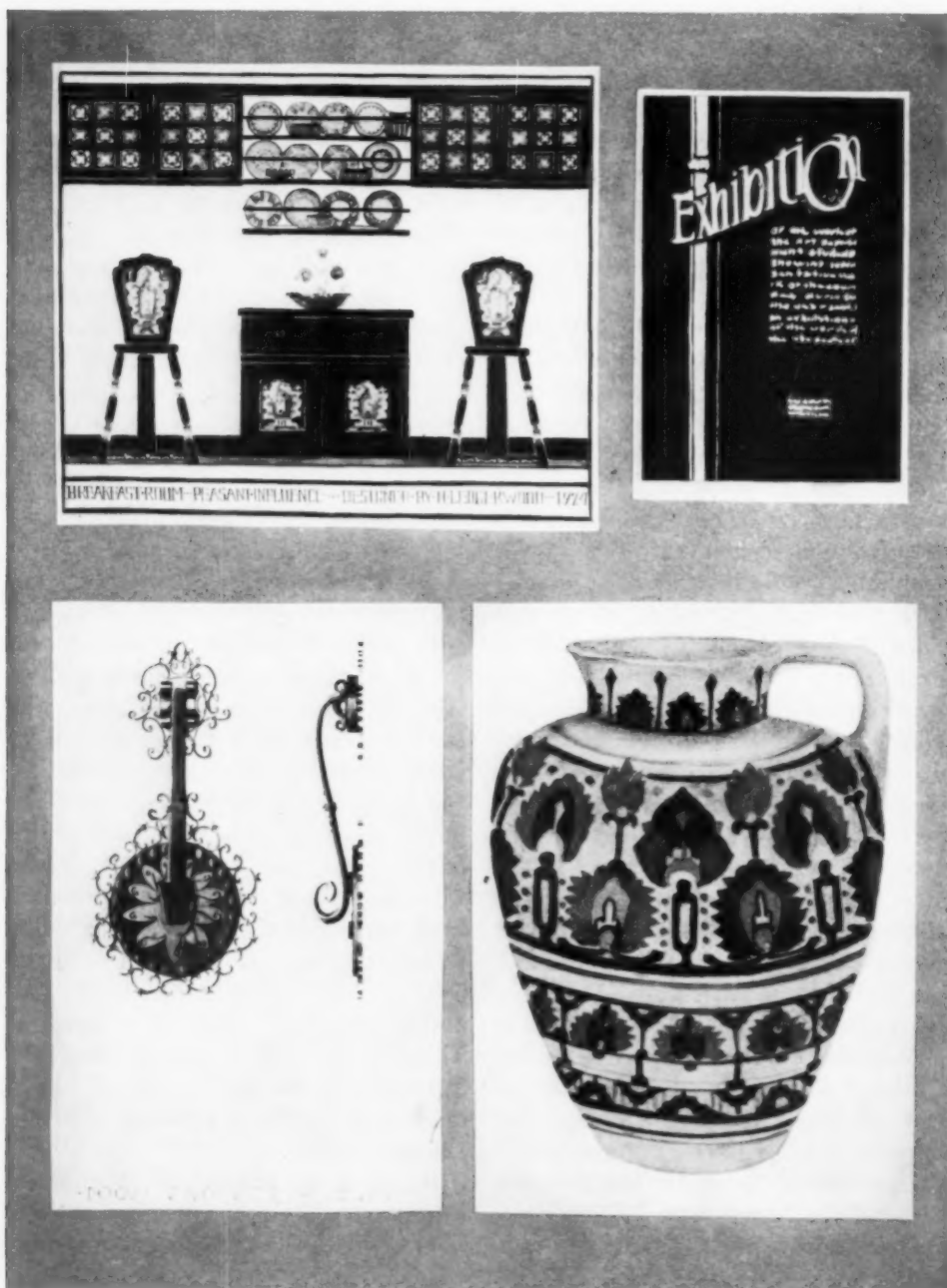
A course developed by Miss Helen Chandler offers a fine approach to the study of animal and human form. The emphasis is placed upon perceiving and stating the characteristic forms rather than all the forms seen; it aims at a deliberate selection of only those lines and masses which are significant in presenting the feeling, the impression of the person or animal. This course is followed by a series of five illustration

classes. The same method is continued, that of working for the characteristic forms which best present the psychology of the story or the commercial idea—together with our continued study of beautiful pattern of line, notan and color.

In commercial illustration, beauty of design continues to be fundamental and upon this must be built an understanding of what will catch the eye and hold the attention long enough to sell the idea of the goods. Ideas of elegance, durability, power, style, etc., must be presented to the public subconsciously through the medium of design. There is great emphasis upon simplicity, (an appreciation of the value of plain spaces), the use of more eccentric composition and stronger color are permissible in an art form which exists for so short a time.

In the teaching of the pictorial side of the art of the theatre, the problems are still a "series of challenges" in which the student is encouraged to express his own ideas, unhampered by past practice, in the terms of the very finest and most powerful design. The play, pantomime or pageant is conceived as a unit. Then with the artists' tools, line, dark and light, and color, the student builds the visual appeal. He enforces climax, restates character, intensifies action and deepens emotion. His aim is never a "handsome" set, but a powerful and fine expression of the author's mood in its entirety and in its every detail of character and action.

In the more professional courses in interior decoration, the department does not pretend to offer the complete knowledge of textiles, woods, furniture on the market, together with prices, which the commercial decorator must know; but we do attempt to have the student familiar



PROBLEMS IN INTERIOR DECORATION, LETTERING, INDUSTRIAL DESIGN AND SURFACE PATTERN AS WORKED OUT BY STUDENTS OF THE FINE ARTS DEPARTMENT, SOUTHERN BRANCH, UNIVERSITY OF CALIFORNIA

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UPPER PANEL, TWO COSTUMES FOR PAGEANTS, A Pantomime AND AN INDIAN PAGEANT. LOWER LEFT, AN IMAGINATIVE DESIGN PLANNED ON BEAUTY OF LINE AND VALUES. LOWER RIGHT, POSTER; COMMERCIAL ILLUSTRATION CLASS, UNIVERSITY OF CALIFORNIA

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with the greatest possible number of ways of combining beauty with comfort, elegance, cheer, dignity, brilliance or whatever the technical requirement of the interior may be. Tea rooms, sun rooms, libraries, drawing rooms, public rooms and intimate personal rooms each require an especial conception—though each is achieved through the fine use of our art elements.

The course so far consists of experiences with these three elements to gain appreciation of beauty and a conception of this beauty as a fundamental idea in their whole philosophy, then follows the advance into professional subject matter, creating more beauty in the technical fields of the space arts.

In addition to this work there are four other types of study which are introduced, at what we consider the proper point in the student's unfolding appreciation. The first is a cultural background consisting of a series of lectures presenting to the student the world's masterpieces in painting, architecture, sculpture and the crafts. The critical study of such work impresses the student with the fact that beauty of art structure is the fundamental and universal quality. The anecdotal side of the artist's life and work does not enter into the course, and though the subject is developed in natural historic sequence, it is judged, compared and studied from the standpoint of appreciation.

In the second group, consisting of craft courses in clay, wood, textile, metal and cardboard, this same idea of beauty finds its place. We offer the most expert teaching in the technical processes of each craft. A perfect piece of craftsmanship has no aesthetic value in itself, but we appreciate the fact that no one

can present his conception of beauty unless he can successfully master the medium in which he works. Through the crafts students may be led to perceive more fully the idea underlying all design that "all line and color systems should utilize, spring from, carry out, enrich but never obscure, the structural elements given in the uses, forms and materials of things."*

Third, we offer a group of classes in drawing and painting, in which the aim is not a literal copying of the object but the perception and expression of the characteristic or "significant" directions, masses and colors of the subject. With growing power of expression and finer quality, there comes naturally a mastery of the mediums. We confine ourselves to the use of those mediums most correctly used in elementary and secondary art education.

Last but not least, our students do both elementary and secondary practice teaching, largely under the supervision of Miss Anna P. Brooks who was an assistant of Prof. Arthur W. Dow at Teachers College, N. Y.

Miss Nellie H. Gere has developed the department from an art class in the old Los Angeles Normal School to an art department enrolling annually over two hundred students who intend to make art their vocation, besides offering this same appreciative study to large groups in architecture, general elementary education, to Home Economics and Kindergarten-Primary students. Miss Gere's work has thrived because it has been founded upon sound educational aims and methods—aims and methods which are forever true as such, but which may be expressed in constantly growing, changing forms and styles.

*Fenollosa.



TYPICAL EXAMPLES OF ART PROBLEMS STUDIED IN THE CALIFORNIA HIGH SCHOOLS. THESE WERE MADE BY STUDENTS OF THE HOLLYWOOD AND POLYTECHNIC HIGH SCHOOLS, LOS ANGELES, CALIFORNIA

The School Arts Magazine, March 1926

The Art Course in the Los Angeles City Schools

MAY GEARHEART

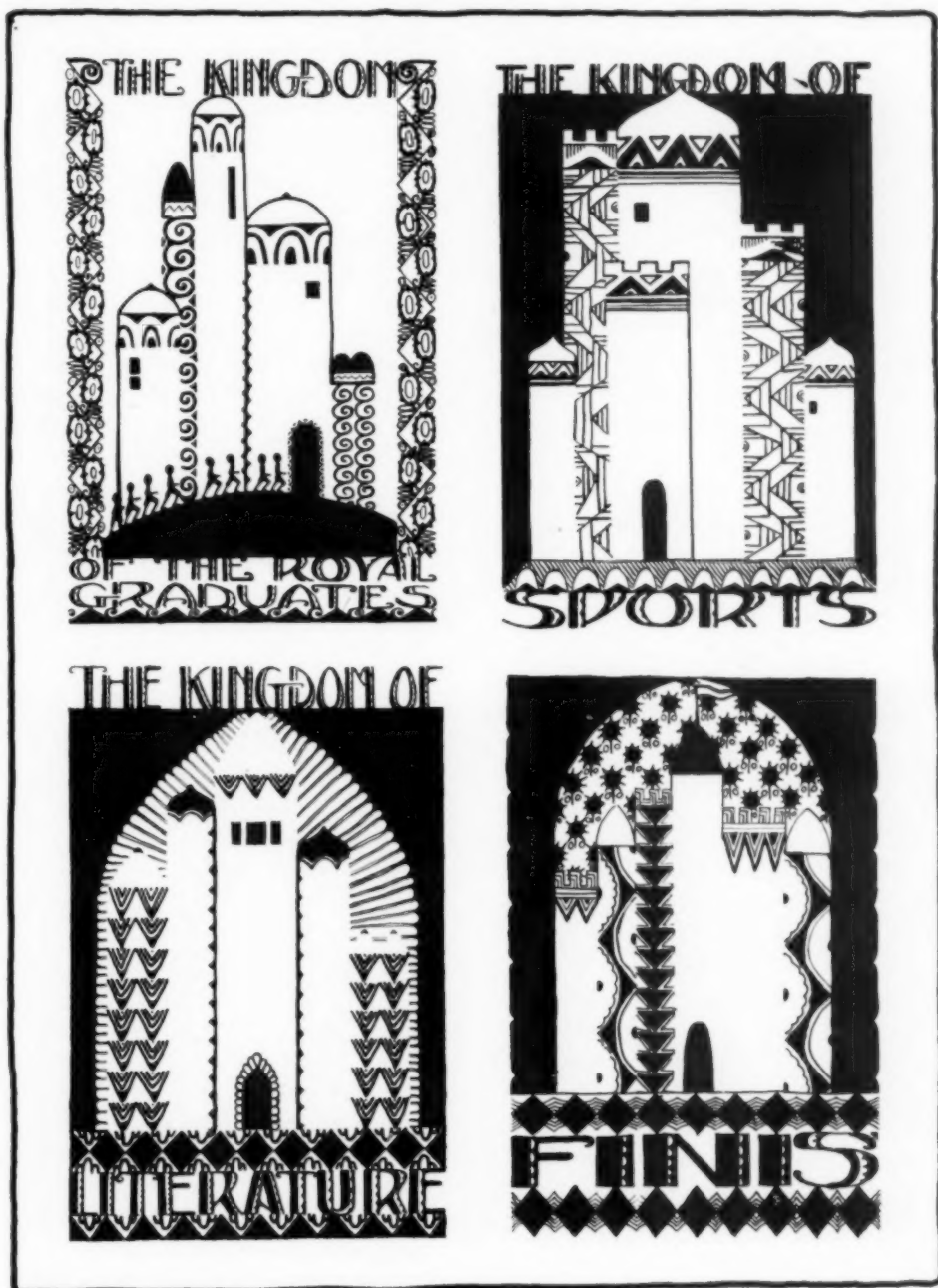
Supervisor of Art, Los Angeles, California

THE problem of arranging a course of study in art for a rapidly growing school system is a serious one. The great increase each year in the number of teachers and of children, and also the multiplicity of new educational ideas, necessitates definite objectives and simple procedure. Fortunately the fundamental principles and the elements of art remain the same although our interpretation and our use varies according to the educational approach. Art is an engrossing subject for the teacher who gives earnest study to the technique of the subject and also to the technique of teaching. Two objectives are emphasized in each grade—art appreciation and ability in simple graphic expression, and these two main objectives include many minor ones. To achieve both of these we emphasize self expression. Any art program must be organized but not over-organized. We try to meet new requirements and unforeseen demands without cataclysm. Nothing is so disastrous as a rigid course that cannot adapt itself to new things. We try for a general scheme of development with a policy of utilizing what is of interest at the moment. A certain opportuneness is acceptable provided the underlying fundamentals be maintained. We test our work in regard to survival values by the interest aroused and the thought stimulated rather than by the finish of the small product. Art in public schools must necessarily be a pursuance of appreciation rather than an attempt to

make every child into a professional artist.

In the primary grades we consider where the child is and avoid giving him too difficult tasks. In his actual drawing we emphasize original illustration with occasional directed lessons but even in a directed lesson there must be opportunity for his individual contribution. A good problem for any grade is one offering many interpretations. The opportunities offered in many primary rooms for free undirected expression using varied materials are valuable. The little easel where the child can stand and paint is as necessary as the browsing table where he pores over lovely illustrated books and portfolios of pictures.

The art table functions according to the opportunity given the pupils to actively share in making beautiful arrangements. A demonstration lesson in making appropriate seasonal arrangements for table and wall is as interesting as any drawing or painting lesson. The children sit or stand in a group around a small table and take turns in grouping toys, bowls of flowers, or fruits and vegetables, choosing harmonious table covers or mats on which to place their groups and making simple related arrangements on the wall behind the table. In primary or advanced classes pupil participation is necessary if art appreciation is really to become vital. A discriminating taste in regard to furniture, textiles, pottery, pictures, posters and artistic books is being developed by presentation of the actual



A PAGE OF VERY EFFECTIVE PAGE ILLUSTRATIONS DESIGNED FOR SCHOOL ANNUAL.
WORK BY STUDENTS OF THE JOHN MUIR JUNIOR HIGH SCHOOL, LOS ANGELES, CALIFORNIA

The School Arts Magazine, March 1926

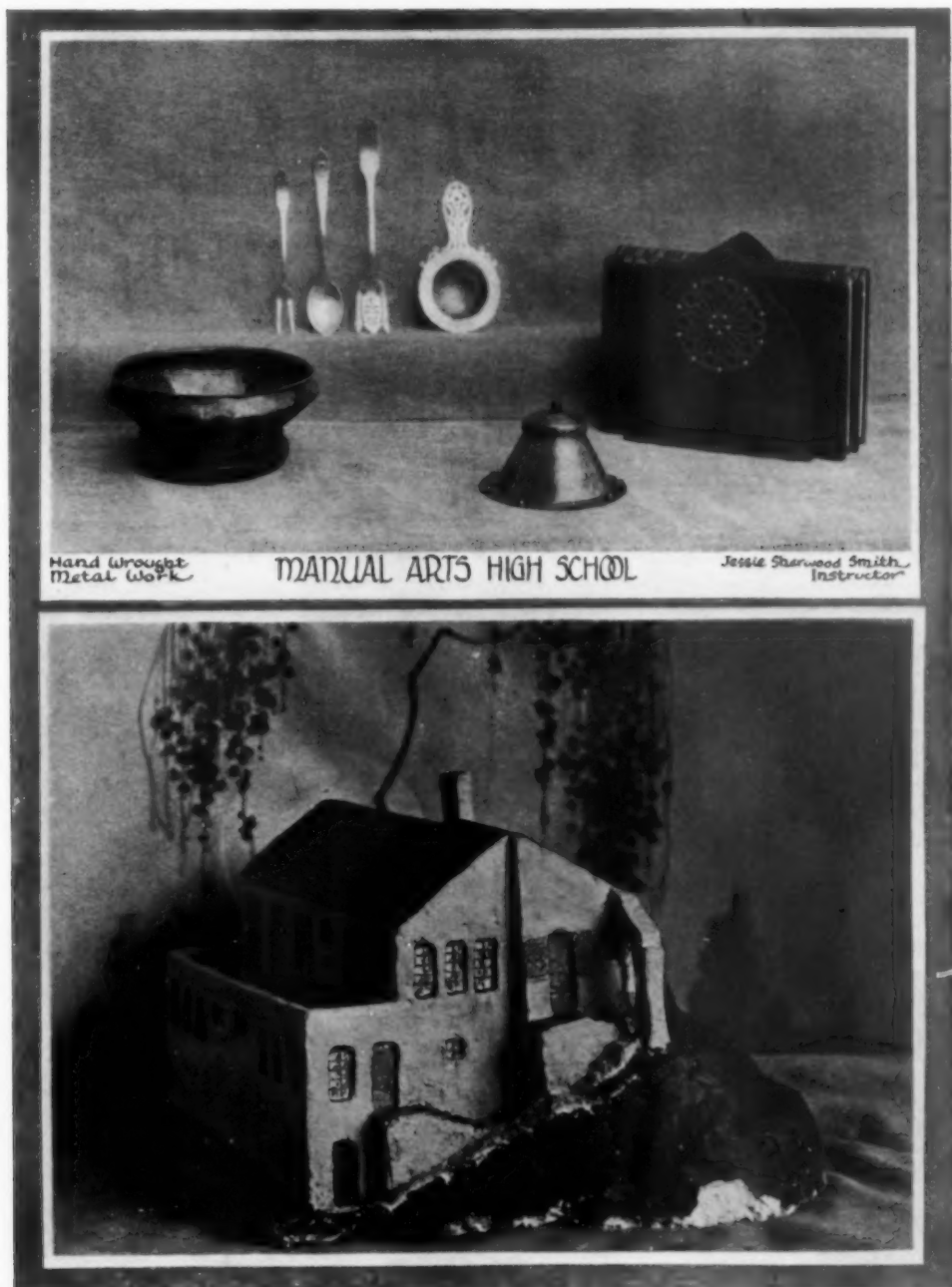
materials. We find that a few lantern slides vivified by class discussion are better than a large number depending solely on a lecture by the teacher. To establish standards of taste and improvement in creative output whether of choices or graphic expression requires close study on the teacher's part of all the child's contribution. It also involves a prodigious amount of courage. Courage must be stimulated in the pupil so he will acquire the habit of expressing himself freely and confidently. Courage must be developed in the teacher to accept the child's crude efforts, to build on them rather than to give easy dictated lessons reflecting adult standards and interests. Art must tie up with every activity and we try to so organize our material and clarify and simplify our procedure that the art work will carry over easily and comfortably into the ordinary problems of school and home life. The art we emphasize in school is a homely beauty. Art values in dress, in manners, in arranging material in making orderly scrap books, in all written work, in the child's appearance from hair to shoe strings is of more importance than the making of neat little dictated pictures with no educational value.

When the art supervisors visit the schools they give demonstration lessons and the building principals arrange for groups of teachers to visit these classes. Exhibits are placed in the teacher's rest room and discussions involving school-room arrangement and special art problems are carried on with small groups of teachers.

The invasion of modern educational thought into the placid course of traditional school art is welcomed by the teacher who believes that every child must bring to his work a feeling of independence, a spirit of adventure, that will help him in solving his individual problems. We begin with the child's natural interest in color, we foster his obvious pleasure in order, we utilize his ability to build with simple forms. The value of dealing with significant forms is as obvious in building toys, houses, boats, people, or animals in a first grade as in constructing a skyscraper. The geometric forms establish a definite procedure which contributes to orderliness and stimulates initiative. A consideration of relationships both in using color and in using forms makes for freedom of expression. Any pupil can build up a composition by using ingeniously modified variations of fundamental forms and carefully considered color relations. The accompanying studies by pupils show the possibilities for versatile interpretation whether the problem offered be of an architectural nature or one demanding a human interest.

Now that art has come down from Parnassus and walks in the common haunts of man it is less godlike but more human. It has lost its isolation and is interwoven with the warp and woof of humanity. The child's actual drawings on paper are mere ephemera. The permanent part is the opening of his eyes to the place of order and beauty in his environment.

IF YOU CAN SWIM IN WATER SIX FEET DEEP, YOU
CAN SWIM IN WATER A MILE DEEP—*William Feather*



UPPER PANEL, CRAFTS WORK DONE BY STUDENTS OF MANUAL ARTS HIGH SCHOOL, LOS ANGELES.
 LOWER PANEL, HILLSIDE HOME MODEL MADE BY STUDENTS OF HOLLYWOOD HIGH SCHOOL, HOLLYWOOD,
 CALIFORNIA

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Spatter Work Illustrations

LOUISE D. TESSIN

Art Instructor, Napa Union High School, Napa, California

ONE way to secure illustrations that have the appearance of halftones, and yet are line cuts, and therefore inexpensive as to engraving and printing, is to carry out the problem in a method known as spatter work.

The drawing is first planned on paper in all the shades and gradations of gray that you desire the finished work to possess.

Next make a careful pencil tracing of the drawing onto a good quality ink paper. Those parts in the picture to remain all white are now painted out with a solution of gum arabic.

The gum arabic is obtained at any drug store. Ten cents worth will serve for a great many drawings. The powdered gum arabic is dissolved in a small quantity of water, and stirred until about the consistency of cream. It is well to add a little blue water color to the solution, so that such portions as are painted with this otherwise transparent mixture can be more easily discerned on the white paper.

After the painting of the parts to re-

main white, is dry, spatter a light tone of gray over the entire picture, by dabbing a little India black ink on the end of an old tooth brush, and holding it bristles down, scrape across it with a knife. The scraping strokes must be towards you.

After the first light tone of spatter is dry, paint out those parts to remain light gray with gum arabic, and just as before, spatter again, this time to secure the second tone of gray.

So for each tone of gray, until you reach the black or deepest tone of gray, you go through these same steps.

Then, with the drawing still tacked to the board, you wash off all the gum arabic under running water. All the ink that has been spattered on the gum arabic in the different steps of the work, will now wash off with the gum arabic and leave the drawing in clear outline and each tone of gray definitely defined.

Small imperfections, and such parts as have been accidentally omitted, if not too large, can be corrected and touched in with a fine stipple with pen and ink.



TWO UNUSUAL SCENES DESIGNED BY STUDENTS OF BERKELEY HIGH SCHOOL, BERKELEY, CALIFORNIA



FOUR EXAMPLES OF DECORATIVE BIRD PANELS DONE IN SPATTER WORK BY STUDENTS OF NAPA UNION HIGH SCHOOL, CALIFORNIA, UNDER THE DIRECTION OF MISS LOUISE D. TESSIN, ART INSTRUCTOR

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A Stage Craft Class

LAURA MARSHALL

Art Instructor, Berkeley High School, Berkeley, California

THE play producers of today, on both the legitimate and screen stage, are looking to the artist to furnish the atmosphere of the play. Scene designing has become a profession. The Community Theatre calls upon its artist members to create backgrounds for their plays. In like manner, the High School dramatic teacher finds the burdens of amateur production greatly lessened if an art teacher co-operates by producing the scenery. This should not be the haphazard assistance the art teacher gives in after-school hours, with untrained volunteer student helpers; but the original, well-executed results that come from a class of interested students working in school hours.

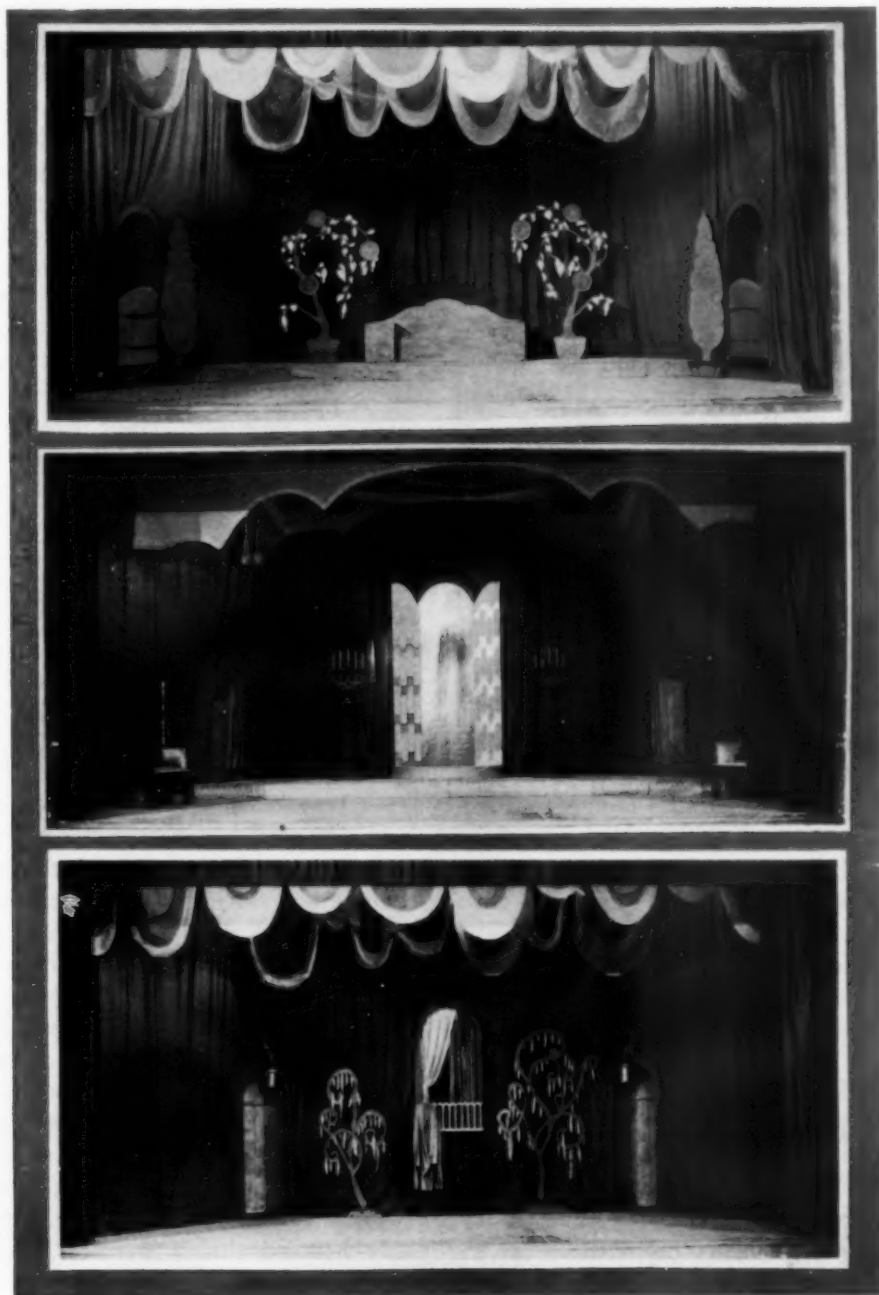
Such a class was formed six years ago in the Berkeley High School to assist in producing the Shakespeare play. Ever since the participation of the school in a Shakespearean festival at the Greek Theatre of the University of California in 1912, the production of a Shakespeare play in the school auditorium has become an annual event. No activity of the school has brought about such co-operation of different departments in one unified project. As volunteer assistance became burdensome, classes were formed or special features added to classes already organized. The Dramatic Interpretation class in the English Department was the first to be added to the curriculum. The Stage Craft class soon followed. The designing of stage costumes became the next problem and this was taken up by the Costume Design

class in the Fall term. These designs are passed on to the advanced class in Sewing, which carries them out in suitable materials. The class in Harmony often composes the incidental music whenever it is important to the atmosphere of the play. The combined results of these departments would be ineffective on the final night without the illusion created by artificial lighting, under the direction of the Science Department.

But with all this co-operation of departments, it must always be remembered that "the play's the thing." The Stage Craft class only furnishes a background for the actors. But in supplying this background it may offer a course in decorative design and craft, as applied to interior decoration, architecture and landscape gardening, and it gives the opportunity for the free play of the imagination in the realm of make-believe.

This class should not be exploited as many art classes are with the mistaken idea of school loyalty. If it is to be of value to the school it must also have its educational value to the student. The Stage Craft class should be an advanced course open only to those students who have had at least a year of freehand drawing, in order that they may have acquired a facility of technique which will aid them in creative expression.

It is advisable that a Stage Craft class should, in the beginning of the course, gain a knowledge of the fundamental principles of design by originating a



THREE GOOD SETTINGS DESIGNED AND MADE BY STUDENTS OF BERKELEY HIGH SCHOOL, BERKELEY, CALIFORNIA, UNDER THE DIRECTION OF MISS LAURA MARSHALL, ART INSTRUCTOR. WALL BOARD AND UNBLEACHED MUSLIN WERE USED CONSIDERABLY IN THIS WORK

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series of abstract problems which emphasize balance and rhythm. These problems should be carried out in color. Tempera is the most satisfactory medium because the manner of combination and application, as well as the final effect, are similar to the kalsomine colors used in most stage decoration.

Each problem should be worked out in a distinct color harmony, in several values and in varying intensities of color, that the student may realize the infinite possibilities of interpreting the moods of a play by the contrast of the lights and the darks, and the brilliancy or grayness of the color schemes.

Artificial lighting keeps, for the audience, the illusion of a living picture within the frame of the proscenium arch, and the student designer must therefore know the effect of light upon color, or the costumes and stage settings may be a discordant note in this picture. The Physics Department will be helpful in testing colors under the spectrum. Such visual evidence of the fading out of a color when exposed to the rays of its complementary color will make a more lasting impression upon the student than a teacher's verbal instruction. The effect of light upon the surface of textiles is also important. If the scene is to be somber, the textiles should absorb the light. In like manner, the brilliancy of the interpretation of a text may be accentuated by the refraction of light from a smooth surface.

This may be the place to suggest that expensive materials are never necessary in stage settings or properties. Sateen is a good substitute for satin. White canton flannel is easily dyed and may be used for velvet. Cotton crepe or Japanese crepe absorbs the light and is never

obtrusive for hangings. Unbleached muslin is woven in several weights and in varying widths from thirty-six to ninety inches. When dyed it makes useful opaque curtains. It is also the most satisfactory material for covering the frames of flats to be used in box sets. After being treated with a coat of sizing, it makes an excellent surface for kalsomine colors. One tone of color is flat and uninteresting and requires more effort on the part of the actors to retain the vitality of the scene. If this surface is stippled with a sponge or brush in a color or color varying slightly with the first tone, a vibration is produced which gives life to the background. The palatial hall may be hung with tapestries painted or stencilled on this muslin. The gorgeous drawing-room or boudoir may be lavish in embroideries made from colored papers, cut and combined into design and pasted upon any material.

Old furniture can sometimes be found at second-hand stores. In the hands of clever boys, it can be repaired, altered and painted to suit the occasion. I recall a large, overstuffed chair which came from the second-hand store with excelsior and broken springs oozing from its tattered covering. It is now our most useful property for modern living rooms. It is a different chair every time it appears with a new cover pinned on. If suitable furniture cannot be found to repair or alter, then the workshop must become a furniture shop. Light frames of undressed lumber covered with compo or ami board make inexpensive, light, easily handled chairs, fireplaces, bookcases and other stage properties. These may be painted or upholstered as the designs suggest.

A garden scene is often a great trial to

the stage craft teacher, particularly if the dramatic director insists on realism. Shrubs or flowers transplanted to the stage floor, with lawn clippings sprinkled about, always droop in shame. They are far less effective than the frankly painted floral decorations which look boldly from the cardboard backing and wooden stem because they harmonize with their artificial surroundings.

But the most tragic adventure in stage realism is a forest interior, when a hillside nearby is stripped of its young growth to stand each slender trunk upon the stage in a wooden block, indifferently concealed by a pile of tanbark. Nor will the audience forgive the tiresome wait while the mess is removed and replaced by a palace interior. Long waits are disastrous in amateur plays for they destroy the necessary unity of impression. Realism and over-decoration therefore must be sacrificed to speed in scene shifting. A well-rehearsed stage crew, working from carefully drawn floor plans and typewritten directions will also facilitate speed. Using the modern suggestive scenery, the curtain may now open on a dense forest in a blue-green light. The illusion is produced by a green mosquito netting drapery on which has been fastened long strips of cheesecloth, painted to represent trees and foliage. This has been dropped down from overhead, just inside the neutral colored draperies which surround the inner stage.

Another device to make changes easy and rapid, when a play has many short scenes, is to have all backings and properties on rollers. In the illustrations for "Twelfth Night" will be found such a backing used in front of draperies. It was made in three sections, in each of

which was an arch. By changing the backings or draperies of these arches and the properties in front of them, the waits between scenes were never over three minutes. In so far as possible, draperies or decorated screens should replace the painted flats for interior sets. Window and door frames can be placed at curtain openings and the curtains draped around them and scenes changed rapidly.

In order that the Stage Craft class may have a tangible basis on which to build their original ideas, a definite plan of procedure has been worked out. A week is spent in studying illustrative material found in books and magazines, to familiarize the students with modern methods of stage design. To get a practical application of their investigations, they visit a community playhouse and a professional theatre.

After this preparation, they read and discuss the play. The Dramatic teacher submits the floor plans, designates the entrances and exits and placing of necessary properties and presents the interpretation of the atmosphere of the play. The class then measures the proportions of the stage, that they may have a more definite idea of the limitations of their problem. An inventory is taken of all available scenery and properties on hand which may be used or reconstructed. After this preliminary preparation each student creates as many designs as there are sets required to produce the play. From brief sketches drawings are made to scale and carried out in color. The completed designs are exhibited and a choice is made by a jury. The person or persons whose designs are chosen are appointed as captains. They select helpers from the other members of the

class. The captains are responsible to the teacher for the completion of their set in the appointed time. The loyalty and co-operation of the members whose designs have been rejected is a splendid lesson in good citizenship.

Each group decides on necessary materials, does its own shopping and submits samples and prices to the teacher. They also make the purchases with requisition on the school bank.

An old building has been converted into a Stage Craft workshop. Here may be found, the last two periods of each

afternoon, a group of busy, happy but noisy young people in paint-spattered smocks, sawing, hammering, pasting, mixing colors, dyeing or painting. In an adjoining room, a smaller group is industriously sewing or stencilling the draperies and smaller accessories.

All these members of the Stage Craft class are consciously acquiring a knowledge of many useful things. But unconsciously they are acquiring one thing which will make their path through life easier—the power to work in harmony with others in achieving a definite result.

Pen and Ink Drawing for Reproduction

WILLIAM S. RICE

Head of Art Department, Fremont High School, Oakland

PEN and ink drawing, just these few magical words, gives the art aspiring high school student a thrill of delight. The charms of this medium are many: Pen and ink drawings have to the student a "printed look." They are clean, crisp, and snappy. These qualities make a strong appeal to the aesthetic sense. This fact gives the teacher better results than can be obtained with any other medium.

Zinc etching is the cheapest of all reproductive processes and pen and ink drawings are the simplest to reproduce by this method. This is why they make a strong appeal to the student who sees possibilities for their use in the school publications.

For illustrations, decorative work, architectural rendering, cartooning, lettering, in fact for most graphic work, pen work reigns supreme. Pen drawing must be done very directly, every

line should count and have a meaning; and above all, there must be plenty of contrast of dark and light—for dark and light is the system upon which this work is based. If the work lacks these qualities it is dead and uninteresting.

The materials for this work are few and inexpensive as compared with most other mediums. The list indicated here is what I find best suited to my needs.

India Ink—any of the standard makes.

Pens—Gillotts 303. No. 404—170 and a

Speed ball and Ball Point Pen for letters

Camel hair brush No. 4 for filling in blacks

H. B. Pencil for sketching outlines

Soft eraser and ink eraser for correcting errors

Several penholders are better than one

Bristol Board—kid finish preferred

Cake of Chinese White to correct errors

A reducing glass is quite handy to have to give the student an idea of how much reduction the drawing will stand

In making a pen drawing much pre-

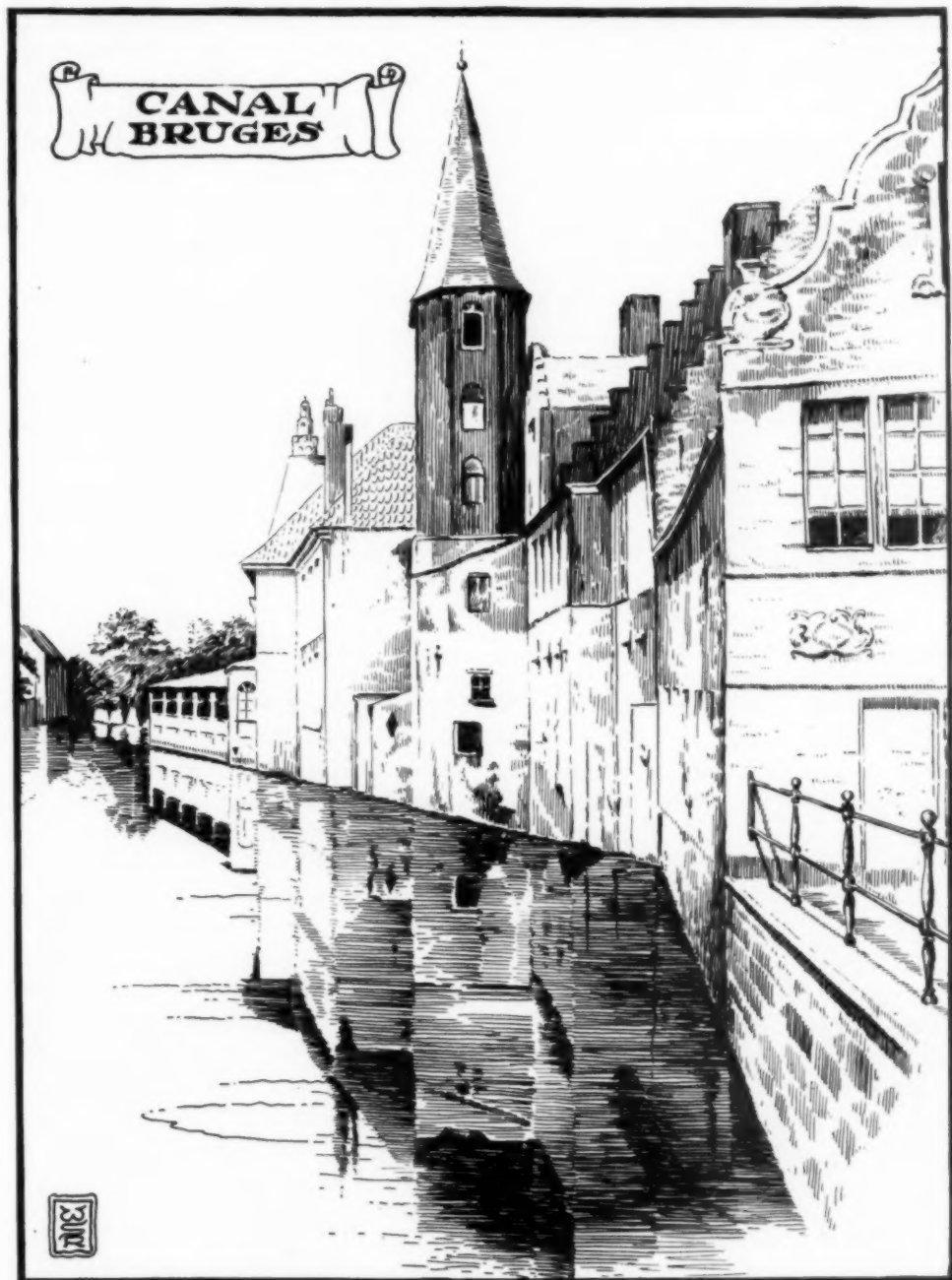


ILLUSTRATION NO. 1. SKETCH OF A EUROPEAN CANAL MADE IN PEN AND INK BY WILLIAM S. RICE, HEAD OF ART DEPARTMENT, FREMONT HIGH SCHOOL, OAKLAND, CALIFORNIA

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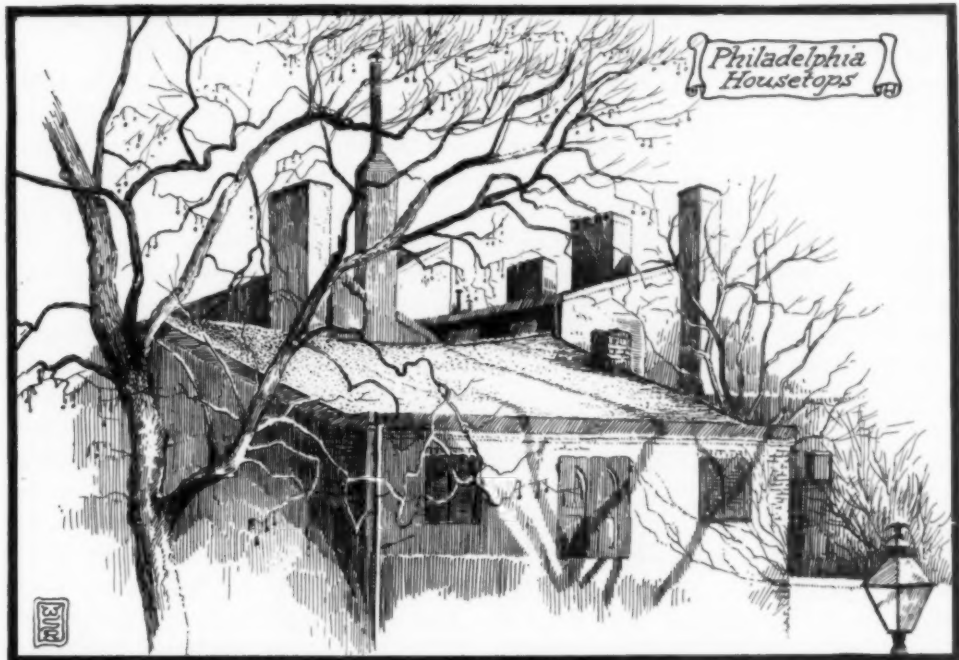
liminary practice is required to fill in squares with three different tones or "values" not including white, which is the paper, and solid black which is the ink applied with the brush.

Look for a moment at illustration No. 1, the "Canal in Bruges," and note the few values used in the rendering of the subject. Perhaps not more than four. This drawing was made and used for a newspaper illustration describing a travel experience of the author. The newspaper printing it used a rather better quality of paper than is used generally, and in consequence, allowed the artist more latitude in expressing a greater variety of lines. The direction of the lines used is of the simplest character, vertical lines for wall surfaces and horizontal lines for roofs and the surface of the water. This brings us to a simple rule that the student may follow as his safest guide, "Let the lines follow the direction of the surface"—that is—vertical lines for walls and horizontal for floors, and levels of all kinds. In the case of shadows it is always best to follow the surface upon which the shadow falls, rather than the direction in which the shadow is slanting.

In this picture there is little or no blending of color from dark to light in lines, as you would find in a wash drawing. The graduation of light and dark is obtained through the size and spacing of lines and dots in planes. Rendering from photographs may go hand in hand with work from nature. This latter practice is to be preferred, however, to copying photographs, even though the photograph is very interesting. Illustration No. 2, "Philadelphia Housetops," is a type of study that can be made from the school windows.

During different seasons you will find the trees have quite a different character. In the winter their leafless boughs may be studied without the confusion of foliage on them. Then in spring when the leaves hide most of the branches, a knowledge of the anatomy of the tree having been gained, it will serve the student in good stead when he renders the foliage. The art room of most high schools is usually on the top floor of the building which offers views of tall buildings, factories with their smoking chimneys and church spires which afford fascinating material for studies of this character. Illustration No. 2 was made from the classroom window of the Pennsylvania Industrial Art School, which looked out upon a small street in which were old time stables and the rears of mansions. Softening the commonplace lines of many of these buildings were magnificent old specimens of buttonwood trees. These formed a traceried screen which gave "pattern" to the otherwise uninteresting composition.

In this drawing "crosshatch" has been sparingly used although in Illustration No. 1 you will find it entirely absent. Crosshatch has its use and that use is in softly graded tones in shadowy places, where depth of mystery are wanted. The pebble covered roof of the barn is suggested by "stipple" dots of the pen which best expresses its texture. Note also a trifle crosshatch in the bark of the tree which assists in giving it modelling; also that the sunlit branches of the tree cutting across the shadowy walls form light lines. There is an easier way to obtain this effect than the method used in this drawing. That is, to use Chinese white on a clean pen and draw the lines in deliberately with white



ILLUSTRATIONS NOS. 2 AND 3. PEN AND INK FORMS A FASCINATING MEDIUM FOR OUTDOOR SKETCHING. MR. RICE'S ARTICLE EXPLAINS JUST HOW TO DEVELOP A GOOD TECHNIQUE

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ink; but this is a trick and the result is not exactly the same as when done by leaving the spaces bare and working around them.

For an art instructor to lay down a set of rules for the study of pen and ink is regarded by some artists as folly. And yet I find in my teaching that that is what I constantly and most persistently advocate. One must learn to walk before he can run and follow some definite method before he can develop one of his own. Besides in the High School we train for "art to enrich life rather than to make artists of the students." Quite a different aim from that of the Art or Technical School!

Illustration No. 3 shows a type of drawing quite different in style from the others. Here again simplicity of line is observed but less formality in the direction. The lines have a freer, and a more loose or sketchy look. Crosshatch is used sparingly and that only in shadowy places. You will observe in the canal (Illustration No. 1) sketch, the water is still, with only a slight disturbance in one or two places, thus a straight line suggests rest or repose, whereas in this picture of a tidal canal (No. 3), the curved line suggests motion or disturbance.

Subjects of this latter character may be found in seaboard towns or wherever there are large navigable rivers or lakes. The old time "windjammer," however, is rarely seen nowadays; and one has to usually resort to copying from photographs if he wishes subjects of this type.

Much can be learned by working from the photograph and yet it has to be interpreted with understanding. The photograph has its faults in rendering the color values of nature, and unless you are

familiar with these shortcomings, by taking photographs yourself, it is not altogether satisfactory. As an illustration, some years ago I photographed a grass field spangled with yellow-orange poppies. To the eye the yellow flowers tell light against the dark green of the grasses. In the photograph, much to my surprise, the grasses came out light in value and the poppies almost black. I might have inferred that the original flowers were dark red in color had I not taken the picture and discovered the error in values myself. The time-worn saying, that the "camera does not lie," has no foundation in truth.

The student is always advised to be very careful to have all lines of the sketch intensely black. If parts of lines are a weak dirty gray instead of black the camera will not faithfully register them on the plate and in the reproduction they will have a ragged or broken look. All lines must be firm and absolutely black. This applies to the finest as well as to the boldest lines.

Students may gain much technical knowledge by studying and collecting the works of illustrators in current magazines and newspapers. In these professional illustrations there is always a great deal of labor which is not visible to anyone unfamiliar with pen technique.

The preliminary pencil sketch should be painstaking and accurate and a far more elaborate pencil sketch should be made than appears in the pen rendering. This being the case, the artist, as he goes along, has a better understanding of his subject, and acquires a certain amount of confidence and assurance and knows better what he can eliminate in the finished work.

Art—A Creative Subject

FANNIE M. KERNS

Director of Art, Pasadena City Schools, Pasadena, California

ART is one of the most popular subjects in the school curriculum today. Even before children reach the school age they have passed through the scribbling stage which probably has developed into the drawing of boats, autos, dolls, etc. If this natural form of expression could be seized and developed by parents or teacher or some one who knew how—what a valuable asset it might be for the child.

All elementary pupils are most enthusiastic about drawing. The art supervisor is hailed with joy and endearing terms such as, "Oh Boy!" "Hot Dog!"—"Drawing lesson!"

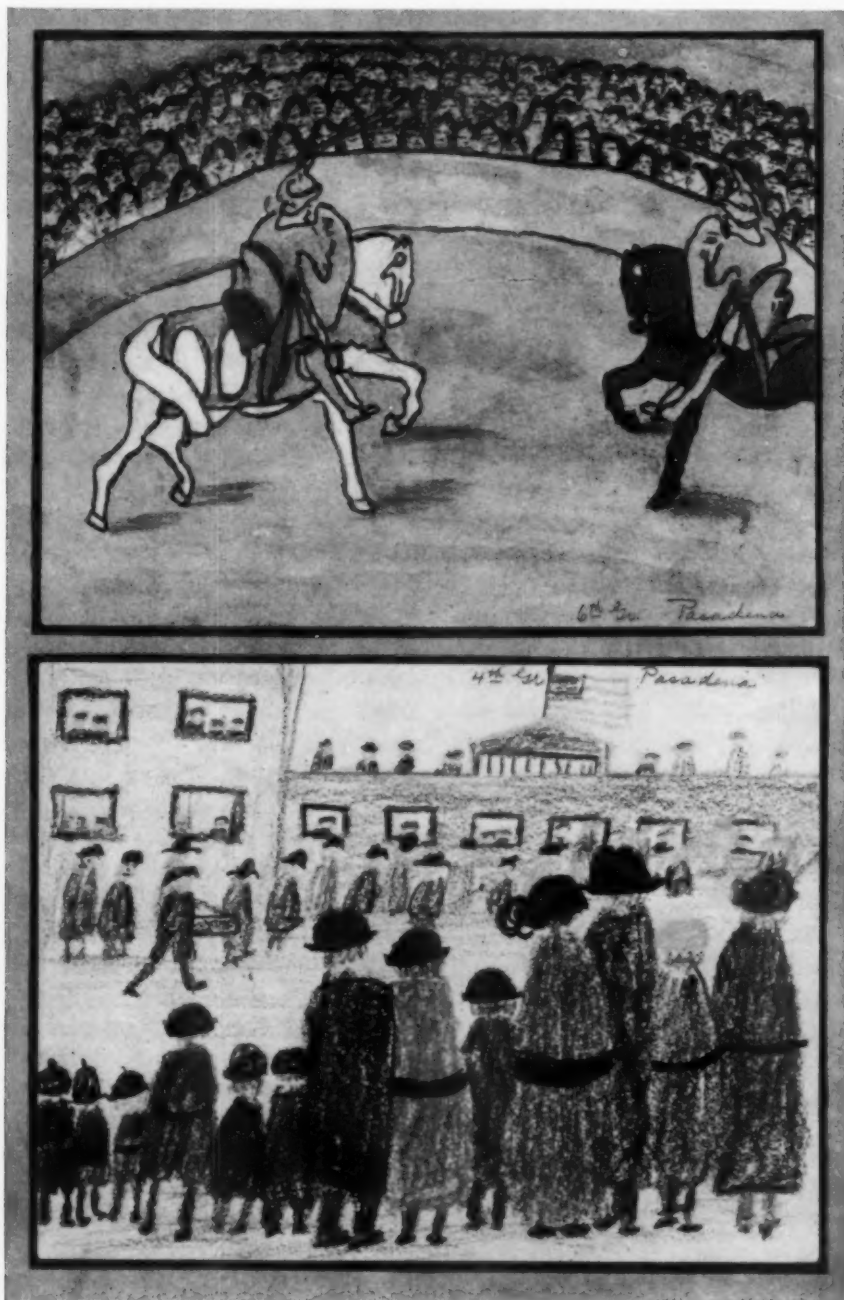
Many junior high school pupils demand it. Many more would take it if they were not compelled to take writing or something else, or if the joy had not been taken out of it for them by the teacher or family, who insists that the child cannot draw.

A first grade class one day was having a lesson in illustration in which a fence was needed. The art supervisor had the lesson in full swing; the fences were going at a rapid rate. One small mite of a boy who was the room problem was most vigorously rubbing in a large black fence when the room teacher swooped down on him and said, "That's *not* the way to draw a fence!" The small boy looked up at her in a most disgusted way, as much as to say, "What do you know about fences"—laid down his crayons and settled back in his seat where he remained—all the joy gone for the day;

and really how did she know what a fence looked like to him!

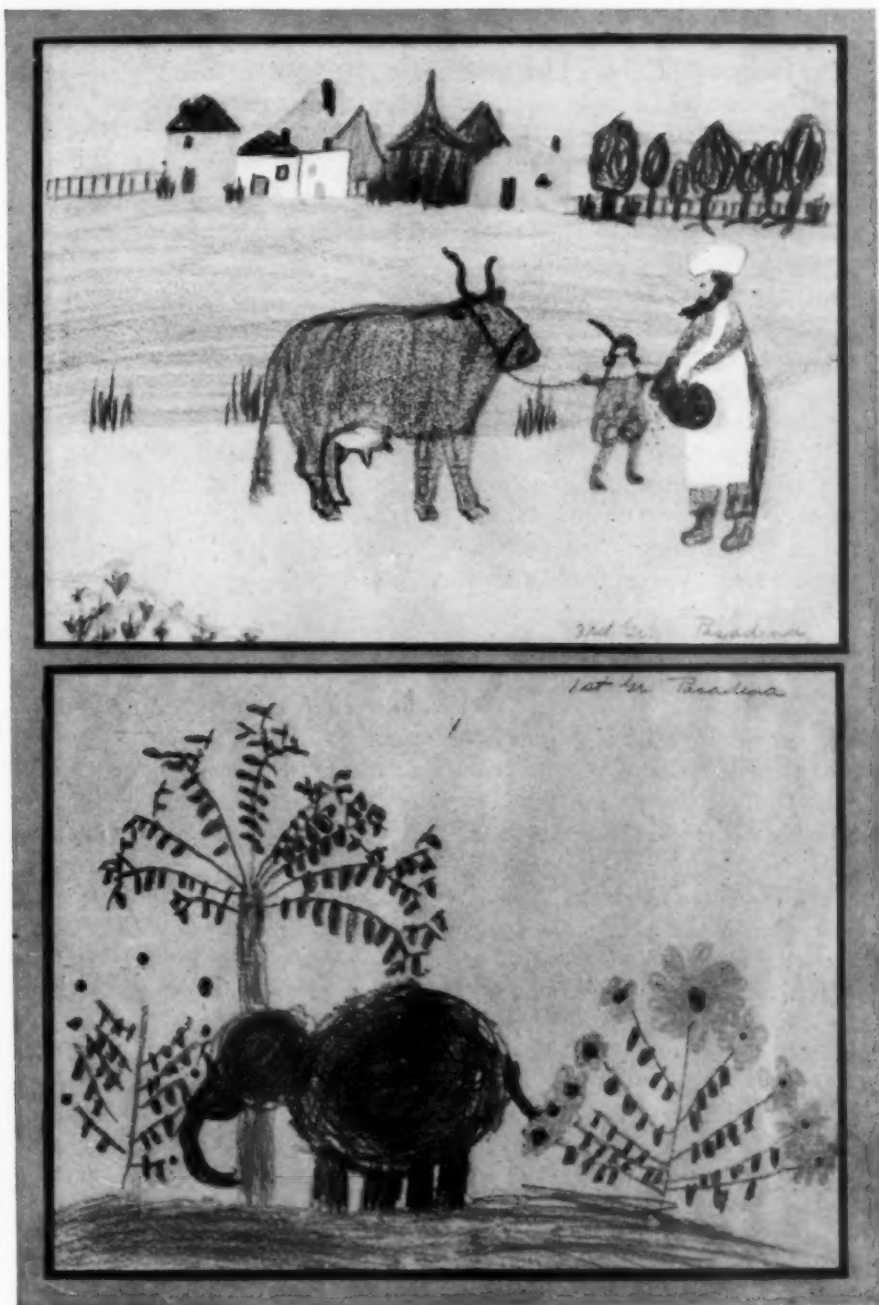
High school students still have a preference for art. According to statistics collected from questionnaires it holds about top place. Of course there are several reasons for the popularity. In the junior high and high schools one reason might be the longing for forbidden fruit. The fact that art is a creative subject is really the compelling reason. Every individual has a creative instinct. This instinct must be expressed in some way. There are individuals who must create a home, a family, a business, a garden, a sensation with clothes. An artist must create a picture, a design or some object of art. Each person must create to be happy. Boys with their busy minds are apt to create trouble if they find nothing else to create; but given a workshop and materials with which to build they will spend days creating coasters, boats, radios.

There are only a few creative subjects in the curriculum. Most subjects are taught for the development of memory or reason or cultural appreciation. The multiplication table is something outside the child's experience that has to be memorized. The learning of scales in music is a matter of memory—even the songs the pupils sing have to be expressed according to the direction of the leader. The pupil who wants to express a song according to his own interpretation is not apt to be a welcomed member of the music class. But an expression of how a



TWO PAGES OF TYPICAL ILLUSTRATIONS MADE BY GRADE CHILDREN IN THE SCHOOLS OF PASADENA, CALIFORNIA, UNDER THE SUPERVISION OF MISS FANNIE M. KERNS, ART DIRECTOR

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MISS KERNS BELIEVES, WITH ALL GOOD ART TEACHERS, THAT THE DEVELOPMENT OF THE IMAGINATIVE AND CREATIVE IN CHILDREN HELPS DEVELOP MEN AND WOMEN WHO WILL BE LEADERS IN THE WORLD'S ADVANCEMENT

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sky looks at sunset, how the mountains look on the desert, how the streets look on a rainy day, how the boys look in a ball game, should be an expression on paper of what is within the child. It should not be an expression of what is in the teacher's mind; therefore it should not be a dictated lesson in which the teacher superimposes her ideas upon the children. The teacher should have well in mind what she is trying to get from the class so she might guide the lesson rather than dictate it. She should help the pupils to express themselves in a creative way with "do's" and not kill their initiative with "don'ts" or by asking them to copy her interpretation of the subject. A lesson in which a class is encouraged to express themselves is a much more interesting lesson than a dictated one, but it takes much more skill on the part of the teacher. It means that she must draw out all the ideas there are in the class, and it means that when these ideas are expressed that they must be in art form; that is, they must be in good composition and in dark and light. She must encourage healthy criticism on the part of the class so that they will develop the ability to decide what is needed to make a drawing a success or a failure. And she *must* see that the lesson is a success! All drawings are apt to reach a stage when they are most uninteresting, when they are perhaps "spotty"—so she must see that sufficient amount of dark is brought in to hold the picture together.

The great difficulty in making all art

lessons in a school system successful is the fact that the grade teacher has had such inadequate training that she is not capable of putting the lesson over to the class.

A grade teacher who has not studied art will have just about as much chance of making a successful art lesson as a mathematics teacher would who did not know the multiplication table. Many grade teachers have been forced to pursue University credits and degrees so strenuously that they have had to neglect in their own education some of the simple, healthy subjects such as nature study, music and art, that children are supposed to have the privilege of learning. The fact that some of these subjects are so poorly taught is working a hardship on the elementary schools.

Story illustration is a subject full of interest for drawing, and possibilities for self-expression. There are stories of animals, of children, of adventure, of Indians, of the desert, of other lands, of the Knights, and pirates—these and many more call for the creative ability and imagination of the pupil.

The development of these two qualifications—the creative ability and the imagination would alone justify the teaching of art, and we need not take into consideration its cultural or commercial value. A person with an imagination who sees possibilities in big things is apt to be a leader in the world's advancement. A person with the creative mind is most valuable in this mechanical age when invention is so necessary.



Russian Doll Project

DORIS R. SMITH

Hollenbeck Junior High School, Los Angeles, California

IN JUNE 1925 when the Shriner's Convention was held in Los Angeles, the schools were all busy planning the floats they were to enter in the parade. At the Hollenbeck Junior High there was a

sudden thirst for more knowledge about the Russians and their part in the Western Movement of the Nations; for they were to represent the Russians in Sitka, Alaska. The Jar Ptipva, Tal-



RUSSIAN DOLLS : MODELS FOR COSTUMES FOR
FLOAT DEPICTING RUSSIANS IN SITKA ALASKA.
MADE AT HOLLENBECK JUNIOR HIGH LOS ANGELES CALIFORNIA.
UNDER THE DIRECTION OF MISS DORIS R. SMITH : ART INSTRUCTOR

achkino, Russian Ballet programs and articles from *Arts and Decoration* furnished much of the information and inspiration. Soon designs for brilliant towers appeared and gay costumes for peasants, court musicians, heralds, and even a king took shape in the form of doll models to assure the success of the color and design.

The Russian Doll Project was worked out by a class of non-curricular girls who were taking arts and crafts one hour every day. The aims of the project were, color study, design, costume design, and handicraft. The dolls were cotton, bound with thread and then wrapped with tissue paper. The faces were modeled while the paper was wet with glue and the costumes were worked out with crepe and tissue paper, from the designs which were previously made.

It is needless to say the girls, who were mostly foreigners, enjoyed creating their dolls and showed much skill in the handling of the materials.

The float proper was an interpretation of a Russian village with its glowing towers, patterned roofs, and gaily costumed ladies. Alaskan totem poles in which lively boys danced at either side of the float added a humorous note to the procession. Six drummers led as outriders and were followed by a group of Bird-Ladies whose headdresses suggested Russian bird designs.

A King in a Bird-throne at whose feet three tiny musicians played gave the last bit of vivid color as the float passed along.

The accompanying photographs are of the doll models and our first inspiration for the float, and will better convey to you the description above.



PRELIMINARY SKETCH FOR RUSSIAN FLOAT

A Leather Tool

FRANK B. LEMOS

Stanford University, California

IT IS possible that in many instances there are art crafts practiced in an accepted method with no thought given to some other possible method. In some cases this is caused by devoted adherence to tradition or it may be just drifting thoughtlessness and final development of habit. Sometimes for the lack of something habitually used, some one devises or invents a substitute and thus discovers a new method, hence the saying, "Necessity is the mother of invention."

With this thought in mind it would be well for us to keep wide awake for possible developments of methods that will mean productions that are consistently different and probably improved in quality.

For instance when holes have to be punched in leather for lacing no other than round holes are thought of. If you go to the store to purchase a leather punch they all cut round holes.

The aim of this article is to explain different ways of punching and stamping leather.

The punching is done with an ordinary wire nail, a block of wood and a hammer. A very effective and artistic style in the lacing and tooling of leather can be developed in this manner. The trick is simple and can be practiced by anyone who is interested in leather art work.

The nail is used to punch the holes for lacing and should be about a sixteen penny size nail, filed off flat on the point the full thickness of the nail. Then file on four sides, square with each other at

the point, so that the flat end will have a rectangular shape.

The size of this rectangle should be slightly larger all around than the width and thickness of the lacing.

The next step is to obtain a block of wood which will be suitable as a surface on which to punch the leather.

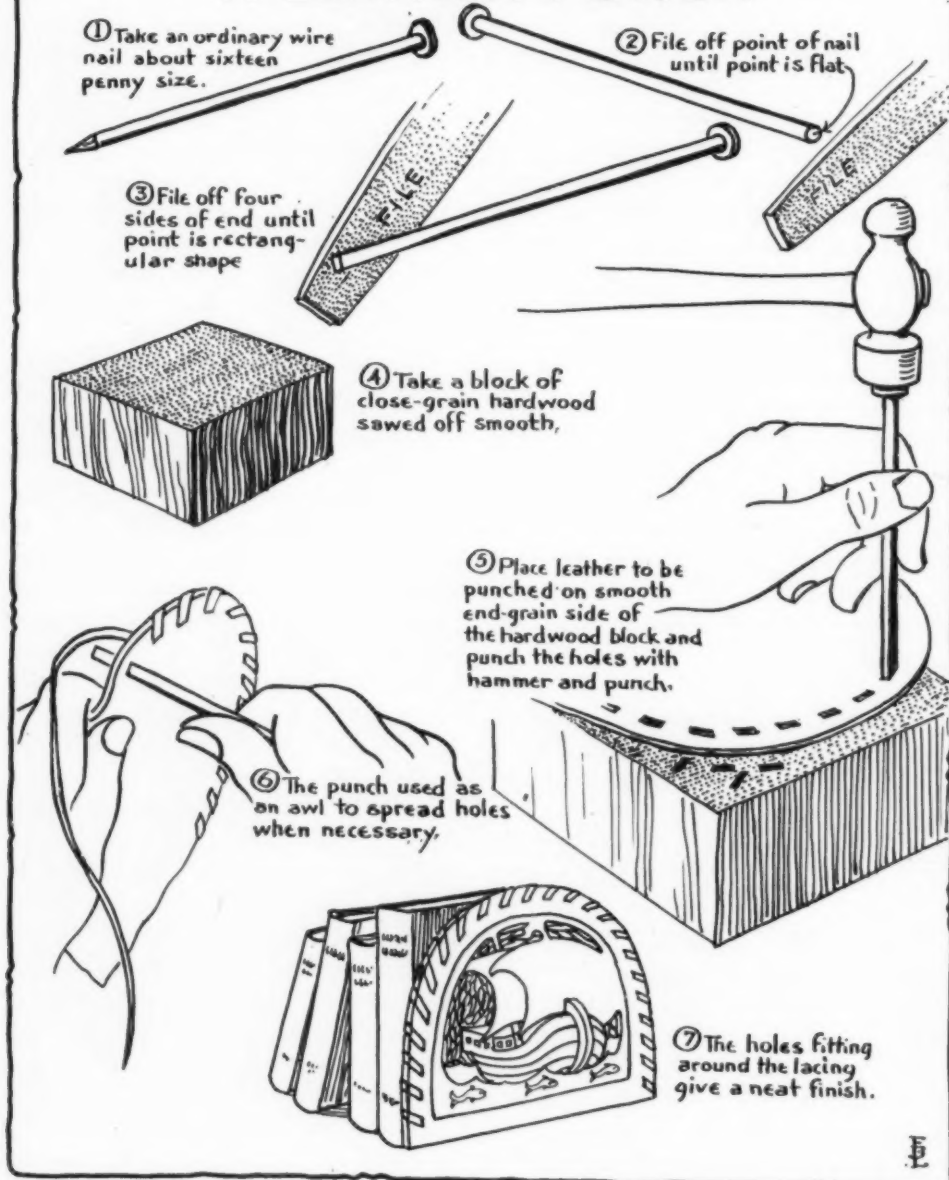
The wood should be a close and straight grain hardwood; saw this block across the grain so that the sawed surface will be flat; by placing the leather to be punched on this end grain surface and placing the filed end of the nail, or leather punch, where you wish to punch a hole for lacing, strike the head of nail or punch a sharp blow with the hammer and the result will be a clean-cut rectangular hole which will fit neatly around the lacing and add greatly toward the finished appearance of the leather work.

Each hole should be punched on a smooth part of the wood surface until the surface is covered with holes; to continue will necessitate sawing off the holes to obtain another smooth surface or securing a new piece of wood.

The force of the hammer blow causes the end of the punch to cut out a piece of leather the shape of its rectangular end and drives this pieces of leather down into a rectangular hole punched in the wood.

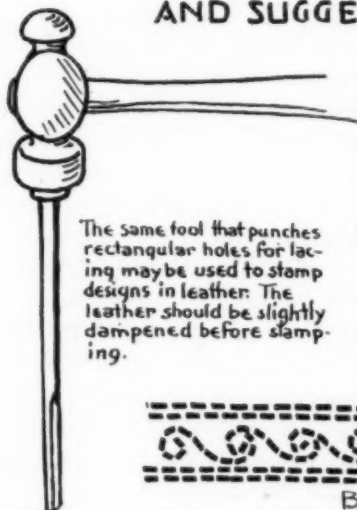
When filing the punch into shape, care should be taken to make the square edges of the rectangle as keen as a square edge can be made, so as to insure a good

PLATE NO. 1
A LEATHER PUNCH



A PAGE SHOWING HOW TO MAKE THE LEATHER PUNCH DESCRIBED BY FRANK B. LEMOS, AND HOW TO APPLY IT IN CRAFTS WORK

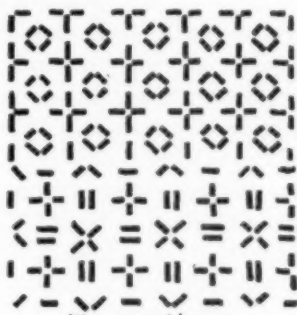
PLATE NO. 2
A LEATHER STAMP
AND SUGGESTIVE DESIGNS



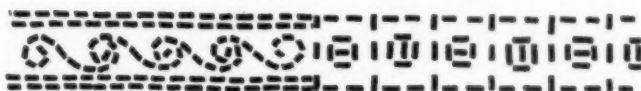
The same tool that punches rectangular holes for lacing may be used to stamp designs in leather. The leather should be slightly dampened before stamping.



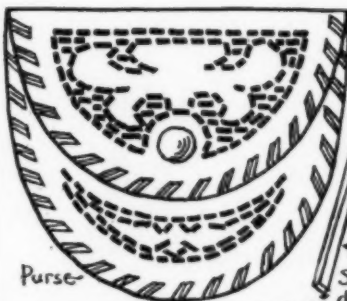
Motifs



All-over patterns



Border designs



Purse



Stamp dot by tipping tool before striking it.



Mat

HERE ARE SOME SUGGESTIONS FOR MOTIFS, DESIGNS AND ALL-OVER PATTERNS PLANNED BY MR. LEMOS FOR USE WITH THE LEATHER TOOL DESCRIBED BY HIM

The School Arts Magazine, March 1926

cutting quality when punching the leather. The punch can also be used as an awl, when it becomes necessary to spread the holes before inserting the lace.

The illustrations accompanying this article will help to make the points clear in regard to the punching and also illustrate how the same tool can be used as a stamping tool for stamping designs in leather.

By using the rectangle shape as a unit an unlimited number of designs can be invented.

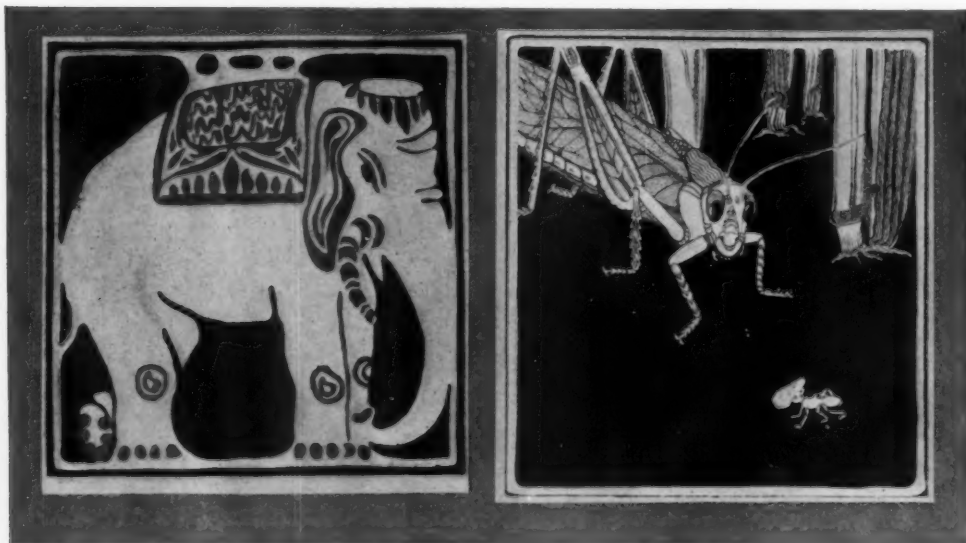
These designs would always be inclined to be harmonious on account of the pervading influence of the unit. They could be borders, all-over patterns, rosettes, and motifs of different kinds.

By placing the leather on a solid

smooth surface, with the punch nearly or lightly touching the surface of the leather to be decorated, tap the head lightly with the hammer. The leather should be slightly dampened before it is stamped.

Care should be taken not to strike the stamping tool too hard as the impression made in the leather would be embossed too deeply and possibly punch clear through and make a hole instead.

By practicing first on a waste piece of leather you will then have regulated the amount of force to eliminate when stamping and how much to add when punching so that you can work with a certain amount of skill when making an artistic article. This skill will grow with experience.



DESIGN AND ILLUSTRATION MADE BY STUDENTS OF THE UNIVERSITY OF CALIFORNIA, SOUTHERN BRANCH

Mordant Dyed Wools for the Craft-loom

C. D. ST. HELEN

Pasadena, California

ABOUT the past hangs a glow of romance and a shadow of mystery as if the sun of the Renaissance were more prodigal of gold and its shadows of blue than are ours today. We feel that the works of those days were executed in finer and more sturdy materials than any we now have and we are injured by our resignation to inferiority. But the venerable workmen who made the beautiful things of old times were armed to their tasks by two circumstances; the first, that they were trained at the bench in art concrete and habitual; the second, that they were limited to rude processes and simple materials of which they were without choice save conscientiously to make the best. Our textile craftsman, trained in esthetic theory and supplied with labor-saving substitutes, lives in the shadow of the old ideal. The old vigorous tradition of excellence may possibly be revived by offering craftsmen methods of using the old processes more general, more simple and flexible than the ordinary old recipes.

Of all craft-workers the weaver impelled to dye his own wool utilizes most easily the old colors, for they are nearly all mordant dyes and their application to wool gives more satisfaction for the effort than any other kind of dyeing. Mordant colors are pre-eminent among dyes for their fastness to washing, and of them alizarin, used in Turkey red, is most meritorious and was used of old by the Egyptians and Hindus. Any plant which contains alizarin sufficiently pure, such as madder or munjeet, will dye

Turkey red. Purified alizarin looks like yellow ochre; combined with aluminum it is crimson; with the addition of tin, lime, and fat it becomes Turkey red. In some countries weeks were spent in treating the textile with olive oil or milk or an emulsion like mayonnaise. For the craftsman, general methods and sources are most important.

THE GENERAL METHOD

Mordant colors are produced on wool most easily by heating and boiling it one hour with the optimum of dyestuff and of a metallic salt or mordant. To control the dyeing acidic substances are usually added.

The dye-pan, of enamel, preferably white, must be intact. Metals contaminate bright colors. Stir only with a stick or glass rod. Put no metal in the dyebath. Be clean in measuring out materials; their contamination will spoil your nicest colors. The bath should cover the yarn.

Conquer the per cent sign; it guides you in dyeing just the amount you want. Where expense counts it is important. For a pound of yarn 6% is one ounce or about three teaspoonfuls of mordant; for an ounce skein 6% will be about one-sixth teaspoonful. To dye little samples use just a bit on a knife.

Of pure dyestuffs like alizarin 2% gives full hues; of indeterminate crudes like cholineal or fustic, high percentages are required.

ALIZARIN CRIMSON AND TURKEY RED

Aluminium sulfate	6%
Cream of tartar	3%
Chalk	½%
Acetic acid	½%

Put the wetted yarn in the cold dye bath and bring slowly to a boil during half an hour. Boil thirty minutes. To obtain the scarlet Turkey red add

Stannous chloride (tin) 1%

Boil to shade. Having the red the craftsman may soak it in salad dressing to his own pleasure.

ALIZARIN ORANGE

Stannous chloride (tin)	4%
Oxalic acid	2%

ALIZARIN VIOLET

Ferrous sulfate (iron)	8%
Cream of tartar	16%

FUSTIC YELLOW, BRIGHT

Aluminium sulfate	3%
Oxalic acid	2%

Tie the fustic, about 20%, in a cloth. Alizarin replacing fustic gives crimson.

FAST FUSTIC YELLOW

Potassium bichromate (chromium)	3%
Cream of tartar	3%

Tin gives a brighter yellow.

COCHINEAL REDS

Cochineal replacing alizarin gives with aluminium, crimson; with tin, scarlet; with chromium, claret.

PRUSSIAN BLUE

Potassium ferricyanide (red prussiate)	9%
Stannous chloride	2%
Sulfuric acid	12%

Heat nearly to boiling. No dyestuff is used. This, though no mordant color, is old-fashioned, is fast and is needed.

COCHINEAL ROSE AND CERISE

On tin, cerise is produced by ammonio-cochineal, rose, by its mixtures with plain cochineal.

AMMONIO-COCHINEAL

Cover a portion of cochineal in a small bottle with "stronger ammonia water." Do not use cheap ammonia. Be careful, ammonia is stifling. Leave tightly corked two days. Use it moist.

URANIUM GREYS

Uranium nitrate	4%
Cream of tartar	2%

Alizarin or cochineal on uranium produce silvery greys. Uranium is radioactive.

RESORCIN GREEN

On iron, green is produced by nitroso-resorcin. This lovely, quiet green, known scarcely half a century, is similar to alizarin colors in fastness. Nitroso-resorcin produces a series of indispensable colors; on iron, green; on copper, bright olive; on tin, yellow; on nickel and cobalt, the two siennas; on aluminium, manganese, and chromium, the umbers.

NITROSO-RESORCIN

Have filled the following two prescriptions.

Resorcinol	50 grams
Sodium nitrite, sticks	65 grams
Water	300 grams

Correct spelling is imperative; you must have nitrite, not nitrate.

Sulfuric acid, Sp. G. 1.61 70 grams

Put the resorcinol solution in a glass jar, add a pint of cracked ice, and stirring well pour in very slowly the sulfuric acid. You absolutely must keep the solution cool. The grey dye-stuff forms in a cloud and must twice settle and be reshaken with water to wash out the acid. Keep it wet. Use like alizarin.

MATERIALS

All of your materials can be supplied by a good druggist from his supply house or, if rare, from Eimer and Amend of New York. For experiment, ounces will suffice. Dyestuffs are:

Alizarin
Cochineal, powdered
Fustic

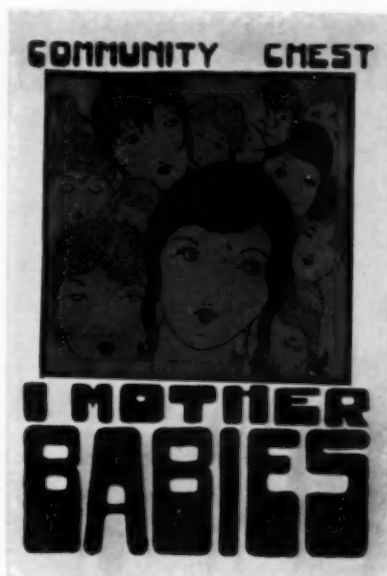
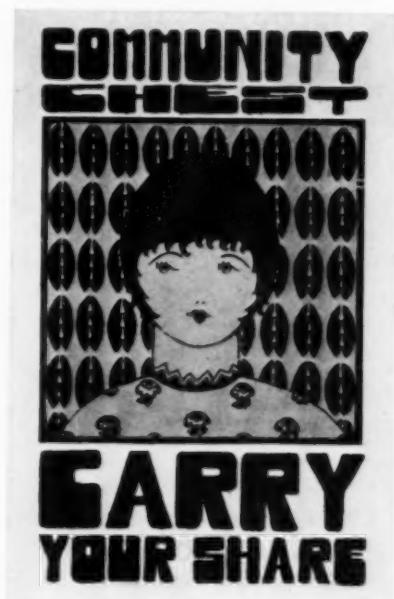
Mordants and chemicals are:

Aluminium sulfate
Stannous chloride
Ferrous sulfate
Copper sulfate
Potassium bichromate
Potassium ferricyanide
Precipitated chalk
Cream of tartar
Oxalic acid
Acetic acid
Sulfuric acid
Stronger ammonia water

Rare mordants are:

Uranium nitrate
Cobalt sulfate
Nickel sulfate
Manganese sulfate

Of most mordants 4% to 6% is enough. One would expect from four dyestuffs and nine mordants thirty-six simple hues, but duplications occur. Altered concentrations give varying depth; mixed dyestuffs on strong iron produce black. Many other mordant dyestuffs may be obtained such as logwood, cutch, quercitron, weld and various synthetic alizarins. In quantity buy from regular dealers, but get what you ask for. A salesman is at best a salesman.



POSTERS MADE BY HIGH SCHOOL STUDENTS OF LOS ANGELES TO AID IN A COMMUNITY CHEST DRIVE. THESE WERE MADE BY STUDENTS OF THE SARTORIUS, MCKINLEY JUNIOR AND LECONTE HIGH SCHOOLS

The School Arts Magazine, March 1926

Developing the Geometric Design

LOUISE D. TESSIN

Art Instructor, Napa Union High School, Napa, California

NO, THESE are not cross word puzzles, although they may puzzle at first, as all things do before they are explained and their method of production made clear.

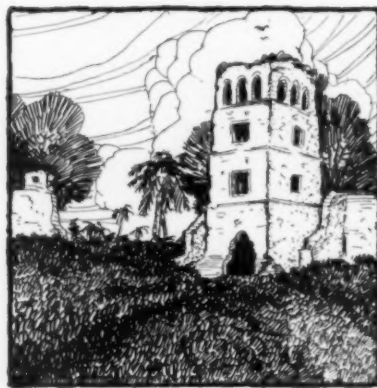
These are the very kind of designs we buy in our shops for crochet patterns, and various kinds of embroidery. They are the base of cross-stitch designs. Even our bath room tiles and kitchen linoleum display these patterns. In Italy, great artists have created beautiful mosaics by setting little colored stones together in this manner, and producing wonderful borders and pictures for floor and wall decorations.

What fun, and how very easy it is to plan these geometric patterns in black and white and in colors.

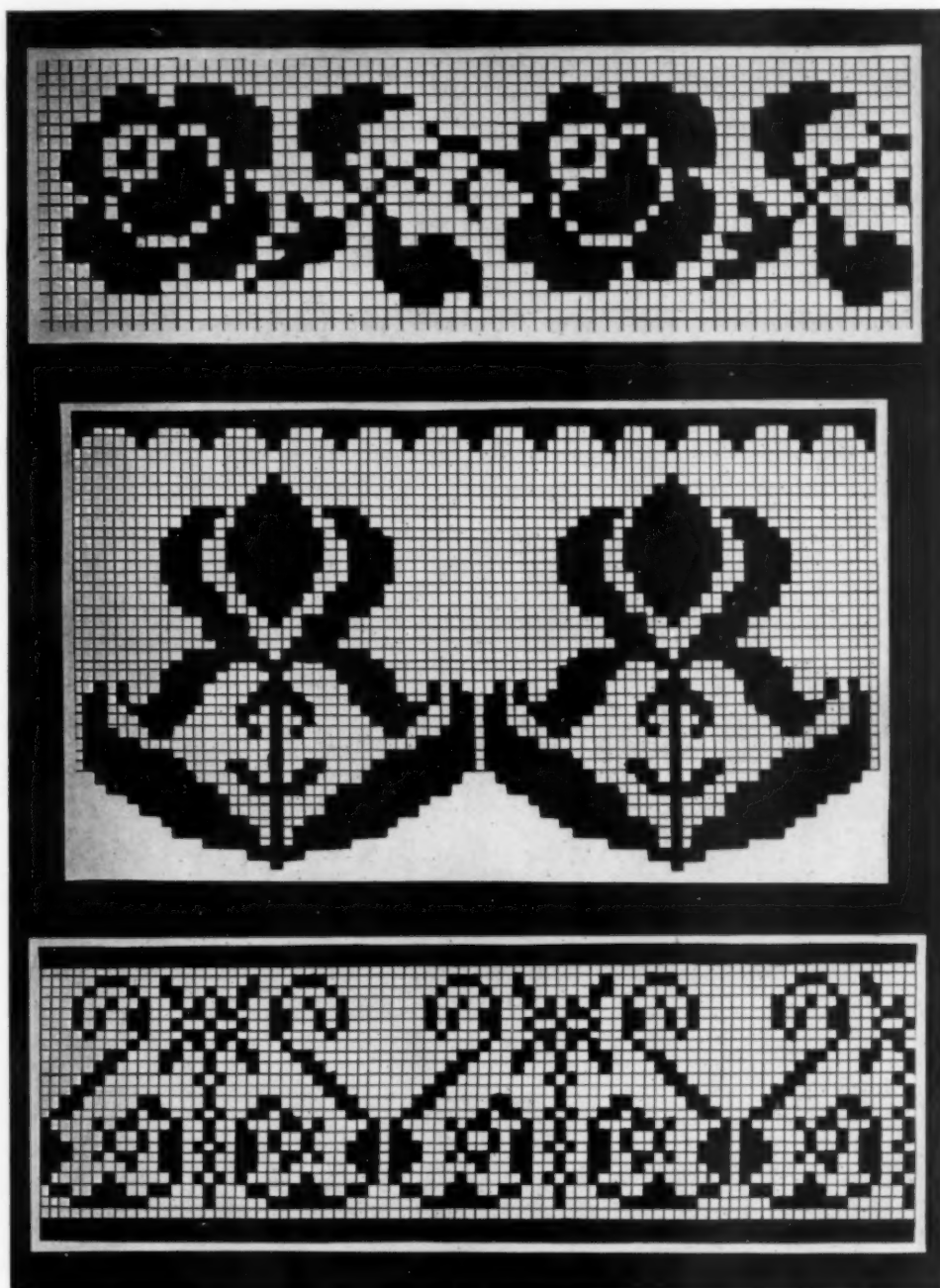
To be sure they are not just an accidental creation. A simple design is first drawn carefully on plain white paper;

good quality tracing or tissue paper, such as Japanese rice paper, is then marked into accurate checks. One-eighth inch checks offer the best possibilities for most designs. Under this tissue paper then we slide our paper with the flower or animal design we have planned, and re-draw the design as nearly as possible following only the little lines or checks on the tissue paper in this case. You will be surprised how life-like your rose, or bird, or rabbit can be, even when the outline is all in checks.

Simple designs are the most effective when developed into geometric patterns. Single motifs, borders and corners are all created in this manner. And this is the very method for designing the lovely patterns for filet laces that are made by the peasants in France and southern Germany, and that we prize and admire in our most exclusive shops.

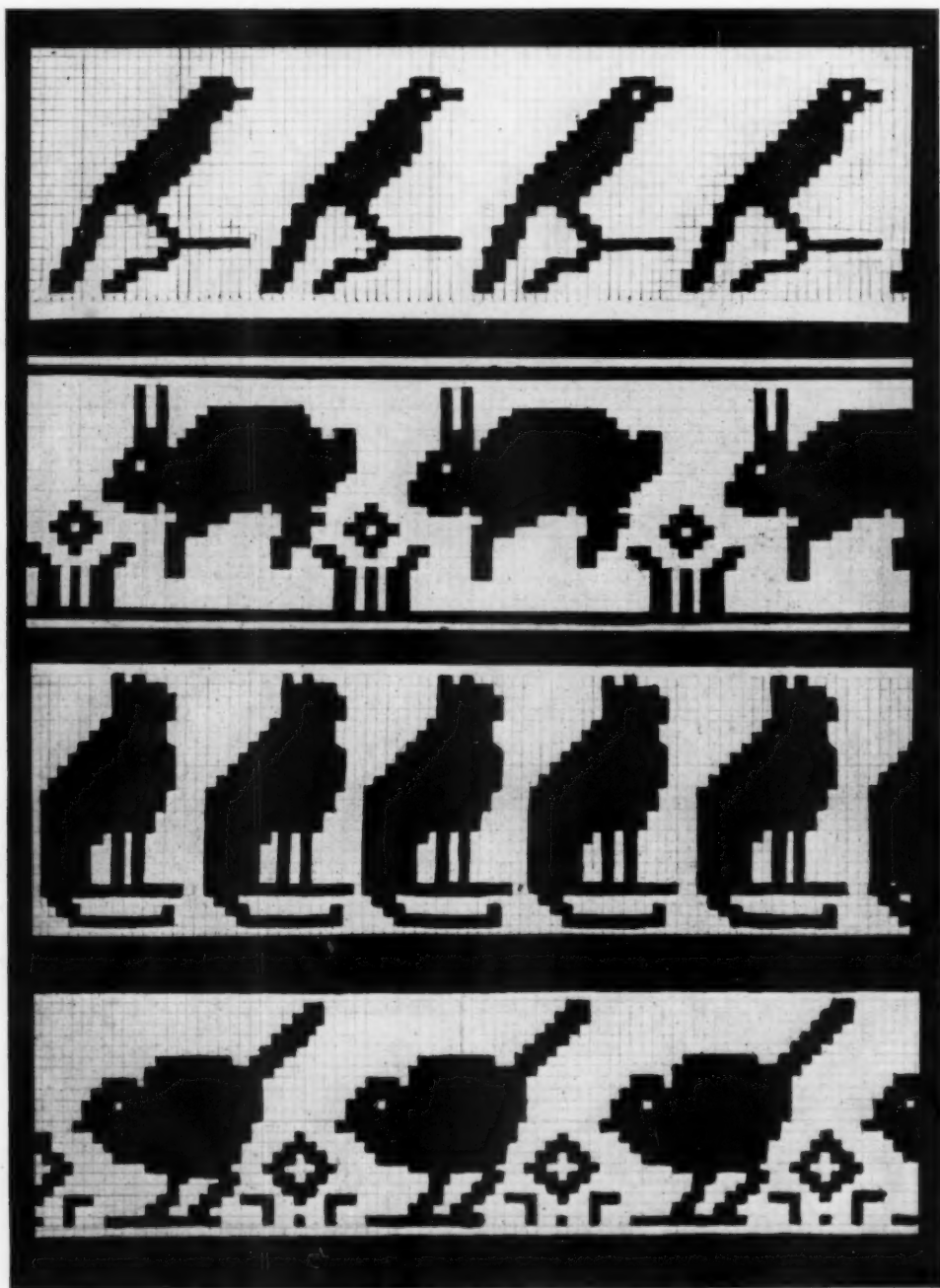


PEN SKETCHES BY R. L. PHILLIPS, STUDENT OF STANFORD UNIVERSITY, CALIFORNIA



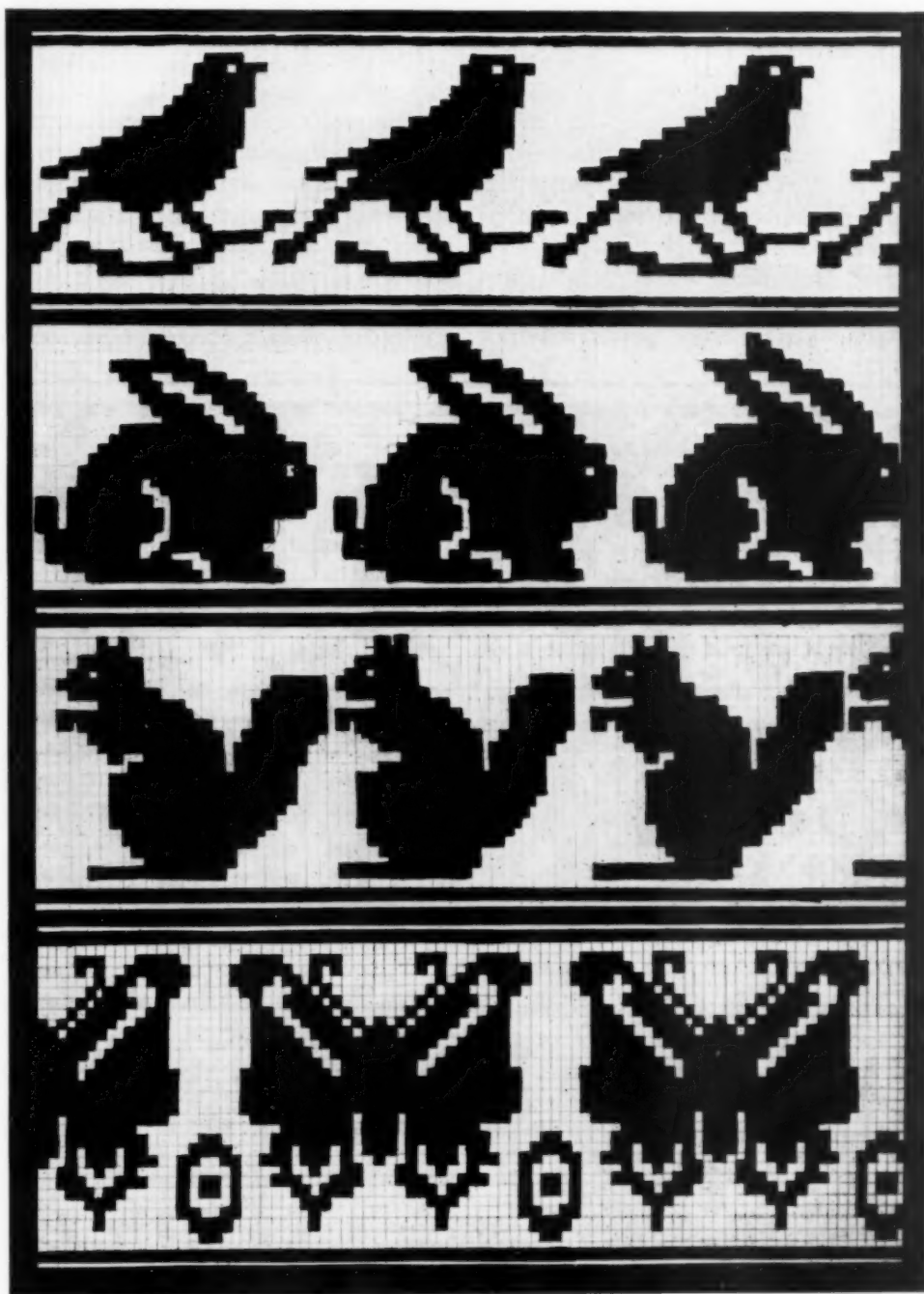
DESIGNS THAT WEAR WELL AND ARE USEFUL IN CRAFTS WORK CAN BE PRODUCED BY THE USE OF GEOMETRIC LINES. MOTIFS LIKE THOSE ABOVE ARE PARTICULARLY GOOD FOR TEXTILE WORK

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BIRDS AND ANIMALS RENDERED IN GEOMETRIC PATTERN HAVE MANY POSSIBILITIES. PROBLEMS LIKE THESE MAKE A FASCINATING STUDY FOR BOTH GRADE AND HIGH SCHOOL STUDENTS

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GEOMETRIC PATTERNS HELP CULTIVATE SIMPLICITY OF DESIGN. THESE BORDERS WERE MADE BY STUDENTS OF NAPA UNION HIGH SCHOOL, NAPA, CALIFORNIA

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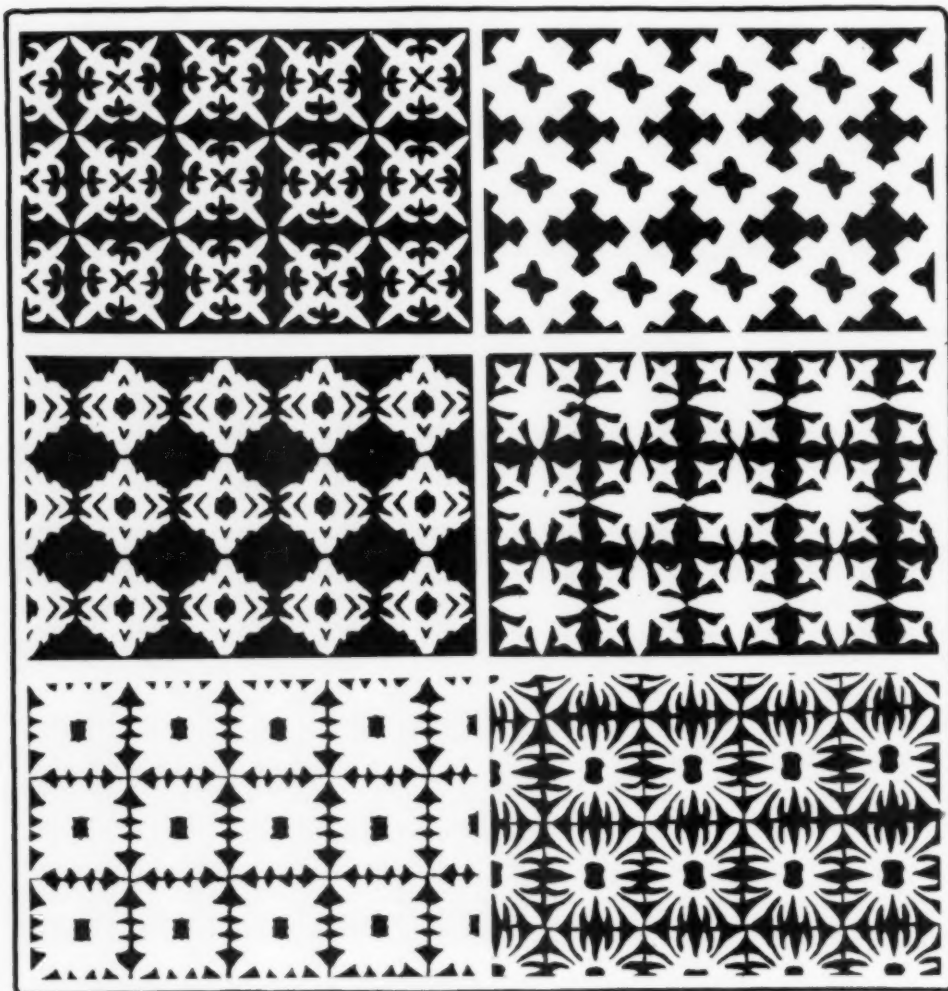
The Successful All-over Pattern

AS A RULE, the problem in art that involves in part a mechanical method of production, will bring the greatest number of successful drawings from a class.

Any simple motif, when repeated carefully in a straight line, will produce a pleasing border. The general tile de-

signing problem is always a success, the symmetric design, and so too, the all-over pattern holds a certain dignified professional appearance when completed either in pencil, painted in black and white, or in colors.

And then there are such encouraging stories to tell in connection with these



problems, of the many real applications of the work.

If the teacher chooses, a report can be arranged upon the subject, and children immediately become aware of the many all-over patterns they possess in their homes and school, in fabrics, papers and other materials. One will observe that the very cloth of her dress is printed with an all-over pattern, while another will discover it on the wall paper. The bathroom tiles, the kitchen linoleum and sanitas, the carpets, curtains, and too, book covers and linings show lovely examples of this very problem.

So, as a class, we might all play at being a group of artists or designers, and plan our design for some given material

or object. This will, to a certain extent, govern the colors in which the pattern may be carried out.

Let us rule a sheet of 6 x 9 paper into two-inch checks. Then from a separate sheet cut a piece of paper exactly two inches square. This we fold lengthwise and crosswise, and then once at an angle. Then we cut a curved edge and perhaps some holes along the folded sides. Plan the design to be simple. When the folded paper is now opened, we find that its four sides are all cut alike. Now we trace the cut paper design with pencil into each square of the 6 x 9 paper, and carry out the coloring in crayons or water colors.



SANDTABLE FIGURES MADE BY CHILDREN OF
THE PASADENA SCHOOLS, PASADENA, CALIFORNIA

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



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Figures for the Sandtable

NATALIE WHITE
Pasadena, California

EVERYONE, I am sure, has seen the tiny wire figures in the shops which are used as placecards or favors. Many of them are fascinating in color and show splendid action. And some of them are so simple in construction—just two parallel wires bound together, a little nob of paper and cotton added for a head, and a twist of paper for a costume.

Upon seeing these little figures for the first time a contrasting picture flashed before my mind. It was of the old shapeless clothespin doll of the sandtable which lacked any beauty of line and showed no action. Its only possible redeeming feature being to offer a chance for a bit of color.

As a result of this mental picture an experiment was tried in the fourth grade of our training school, which proved to be quite a success.

California was being studied at the time, and a very lovely adobe house had been built. Horses and sheep and poultry had been modeled from self hardening clay, and all that remained to complete the sandtable were the people, and this is the way we made them:

Two wires were cut the length which the figure should be with the arms stretched straight above the head. The length of the arms was measured off and the two wires were bound together below this point forming the trunk of the body. The arms were now bent down into the desired position and the head attached.

The head was made of a little ball of cotton twisted up in a bit of flesh colored crepe paper and tied round with coarse thread. The twisted ends were put in front of the shoulders and were bound to



FIGURES LIKE THESE DESCRIBED BY MISS NATALIE WHITE MAKE THE SANDTABLE WORK MORE INTERESTING AND THE WHOLE EFFECT MORE LIFELIKE. THESE WERE MADE BY CHILDREN IN THE FOURTH GRADE

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them with three-eighths inch strips of crepe paper which were cut across the grain of the paper.

Now the wires were bent to show the desired action. The simple construction meant that these lines of action must be fine and strong in order to be convincing.

This gave the children a splendid opportunity for a study of fine proportion in the figure, and of the beauty of the lines of the figure in action.

The wires which formed the arms and legs were then wound with three-eighths inch strips of flesh colored crepe paper.

And then came the best fun of all; that of making the costumes. The room was a riot of color while this was going on, as it is possible to obtain such a splendid assortment of colors in the fine grained crepe paper which it was found best to use. And every book in the library which was found to contain any informa-

tion regarding the costumes of early California was brought into use so that these costumes might be correct to the last button.

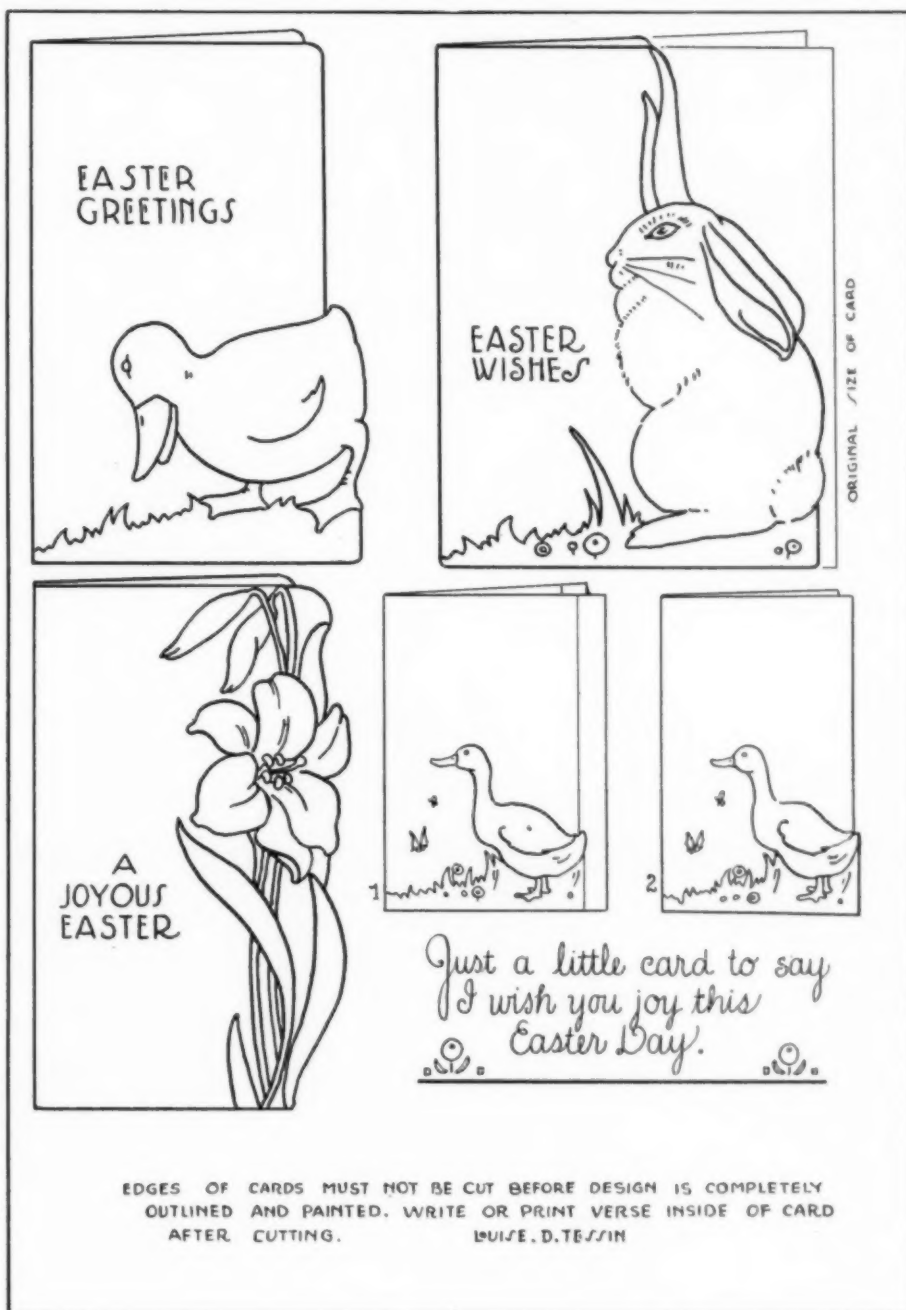
The same sort of wire was used that is ordinarily sold for making flowers, but it was found later that a satisfactory wire could be purchased much more cheaply at the hardware store. Of course the wire must be very pliable if it is to be bent by tiny fingers, also it must be stiff enough to hold its shape.

Now the sandtable was quite complete and most satisfying with it's gaily dressed señoritas, caballeros and old dons of early California.

Later some of the more mature students worked out quite elaborate figures, padding the bodies, arms and legs with cotton and additional wrappings of strips of paper. While the padding of crepe paper was still wet with paste it was possible to do some slight modeling on the faces, legs and arms.

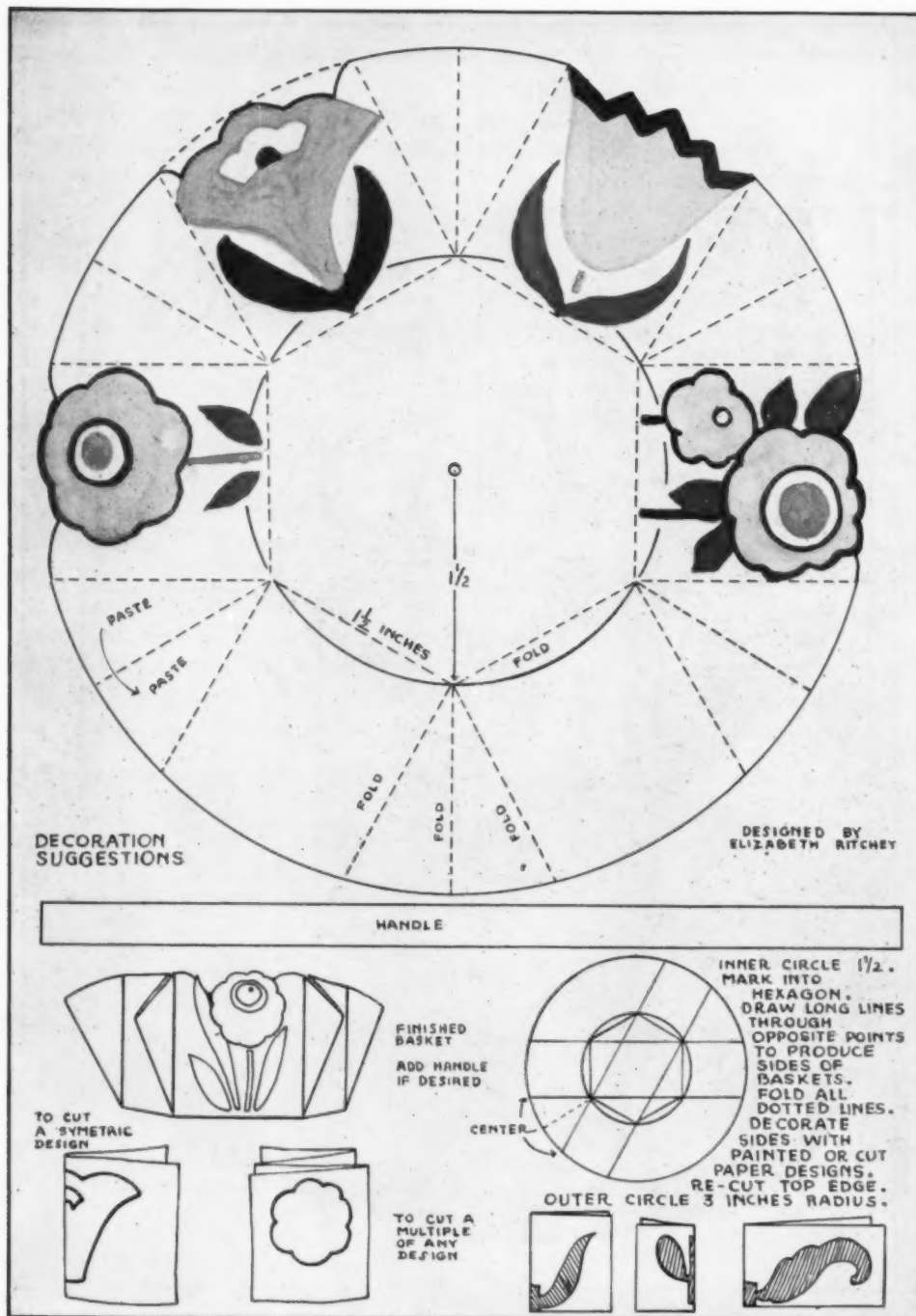


CORRUGATED BOARD MAKES GOOD TILE ROOFS AND MODELING CLAY MAKES FINE ADOBE HOUSES



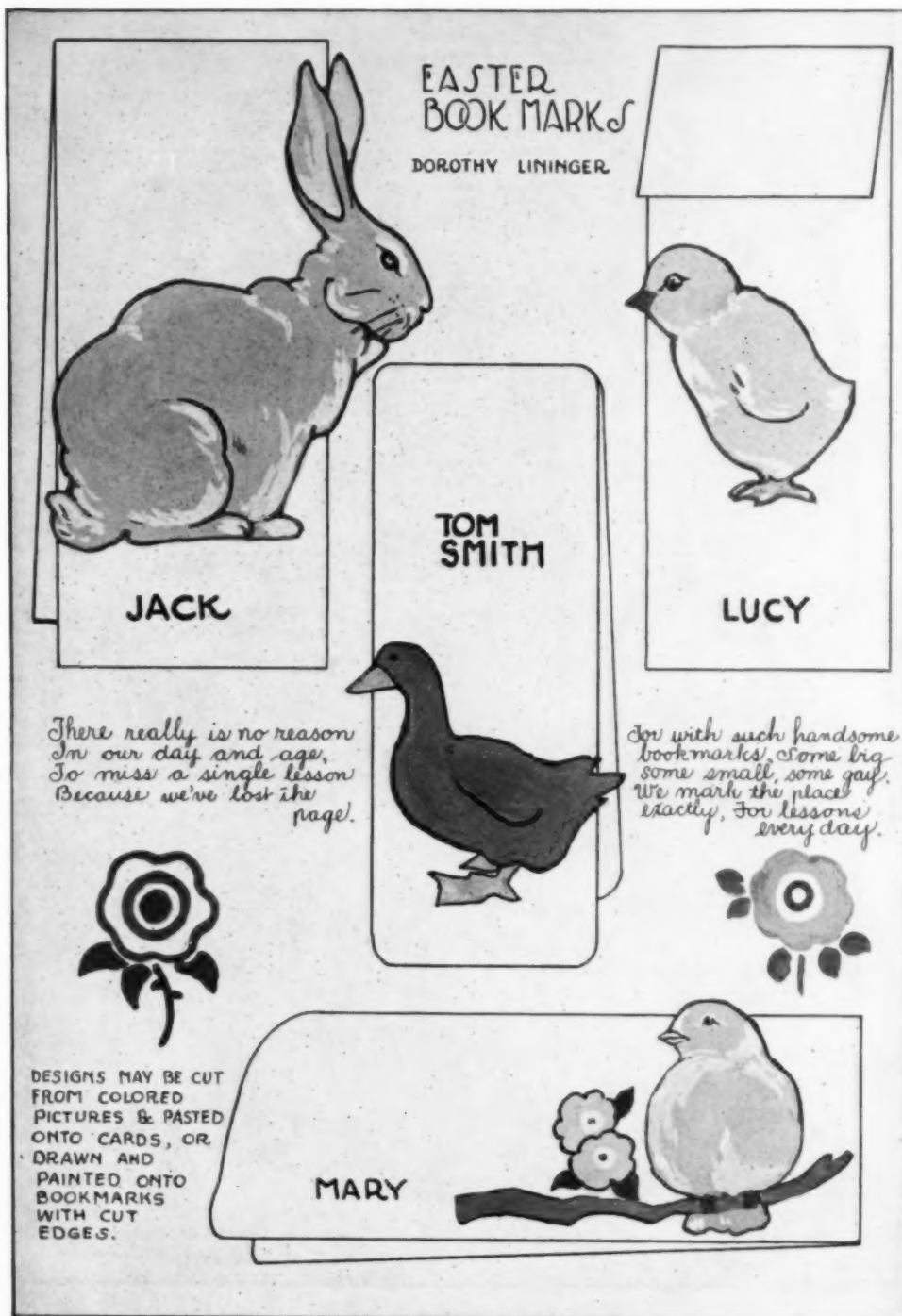
SOME ADVANCE IDEAS FOR EASTER CARDS. DESIGNS LIKE THESE
LOOK VERY ARTISTIC IF DONE IN EITHER CRAYONS OR WATERCOLORS

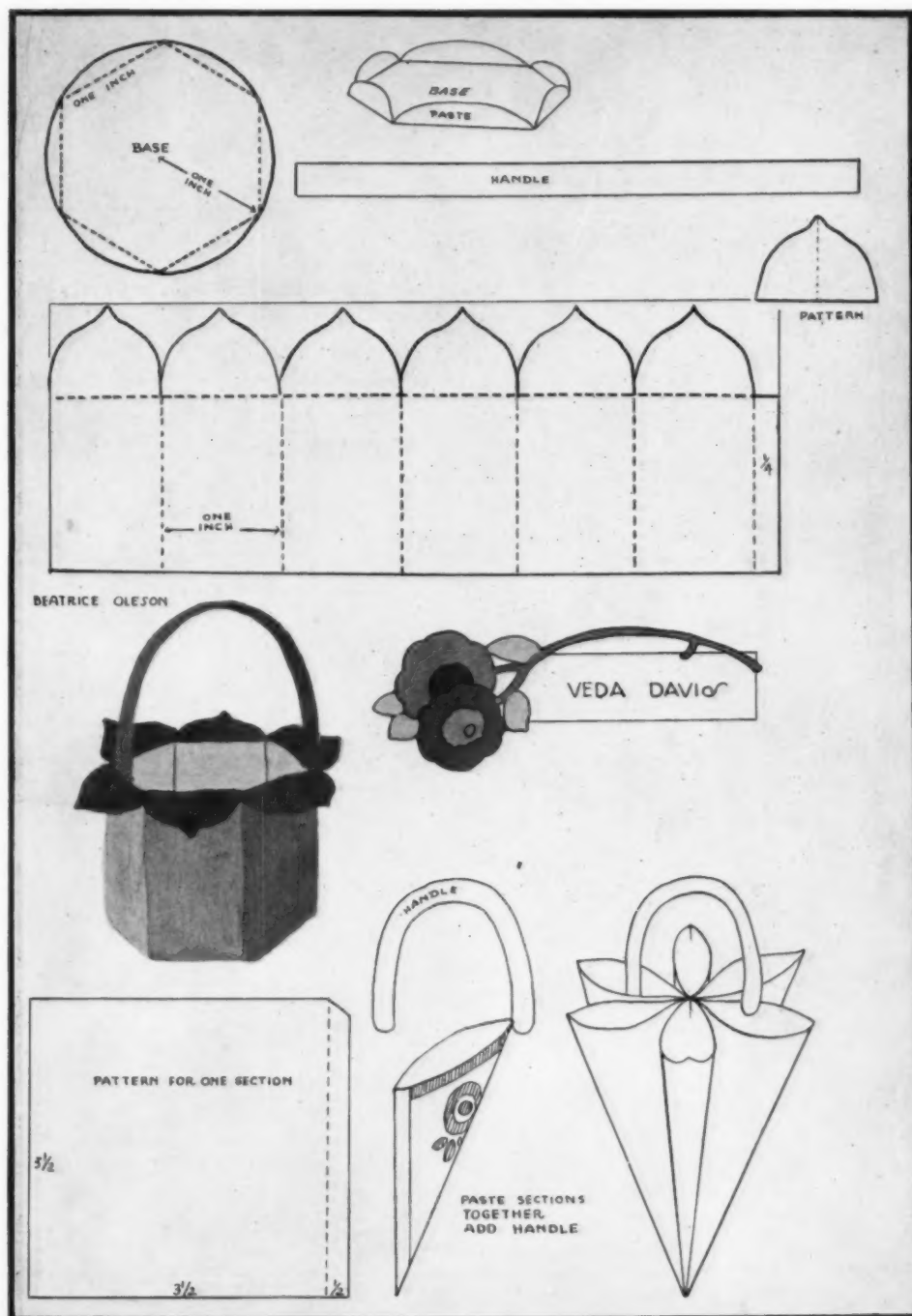
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SUGGESTIONS FOR AN EASTER BASKET, DESIGNED BY ELIZABETH RITCHEY, NAPA, CALIFORNIA

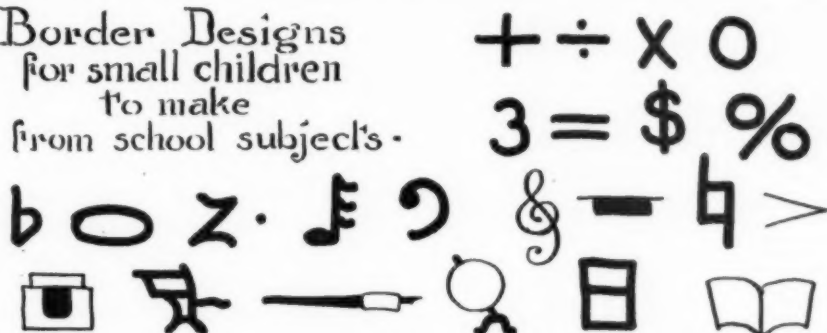
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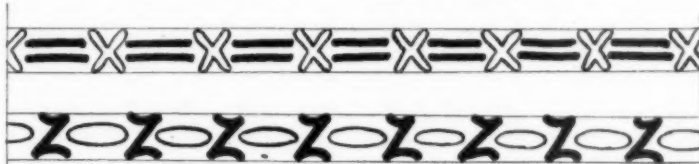


ANOTHER EASTER BASKET. MISS BEATRICE OLESON OF NAPA, CALIFORNIA, DESIGNED THIS ONE
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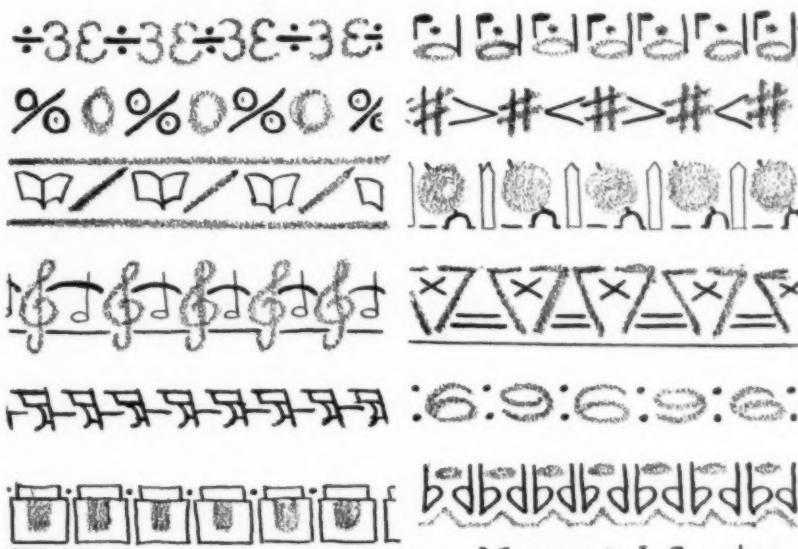
Border Designs
for small children
to make
from school subjects.



Units chosen by class from arithmetic, music or objects in the schoolroom. A few are put on blackboard.



Use ruled paper at first, and crayons of 2 colors.



Margaret J. Sanders

A SPLENDID PAGE FULL OF DESIGN SUGGESTIONS FOR LITTLE ARTISTS. THIS WAS SENT IN BY MISS MARGARET J. SANDERS, NEW HAVEN, CONNECTICUT

The School Arts Magazine, March 1926

Suggestions for Easter

GRACE M. POORBAUGH

Miss Harkers School, Palo Alto, California

WHAT child isn't delighted to be able to send to his friends a post card which he has made? Of course there are all sorts of cards with cunning rabbits and chicks which he can buy but how much better is one of his own creation.

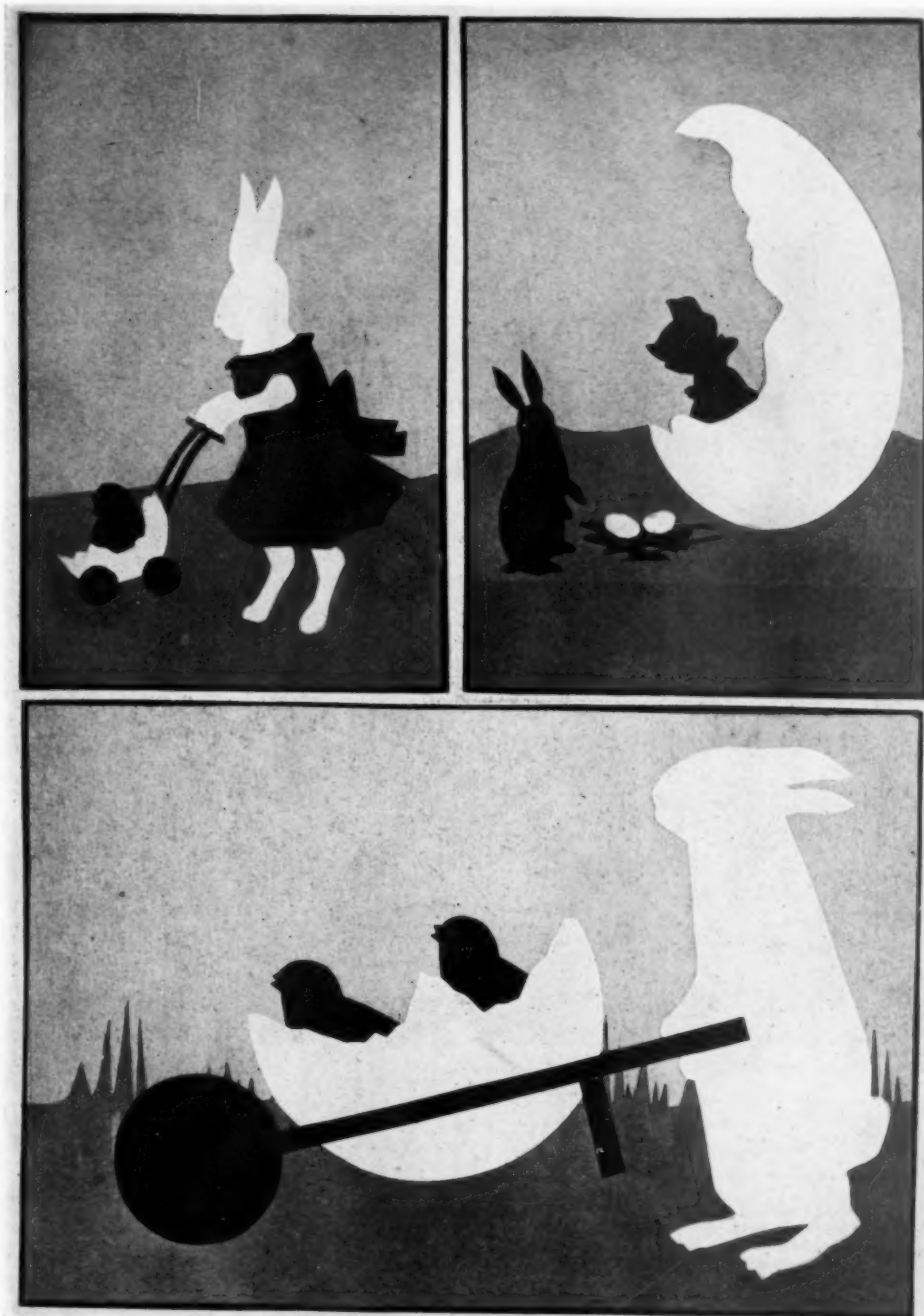
In order that children may be able to make original cards they must first know how to draw or cut the different things needed such as chicks, rabbits, wagons, wheelbarrows, etc.

Perhaps the tracing method is the best to use. In using this method the child is given a hectographed copy of the thing to be memorized. This he traces a number of times by laying a piece of transparent paper over the copy. He repeats this tracing until he is able to draw or cut it fairly well from memory. As soon as he has memorized these he is ready to make them do what he wishes. Children love to dress up chicks and rabbits and make them do the things they can do. The illustrations show a few of the possibilities in making cards.

This is a season when we can emphasize again the joy of doing something for others. A bookmark or a match scratcher like the ones illustrated can be made by any child. They are both useful and attractive. Things of this kind afford excellent opportunity for practice in measuring, good spacing, cutting and neat pasting. The materials used are inexpensive and those which most schools have. All that is necessary is care in the selection of harmonizing colors. Two shades of gray tinted paper or two of violet are good. White is used for the eggshells and black for the rabbits and chicks.

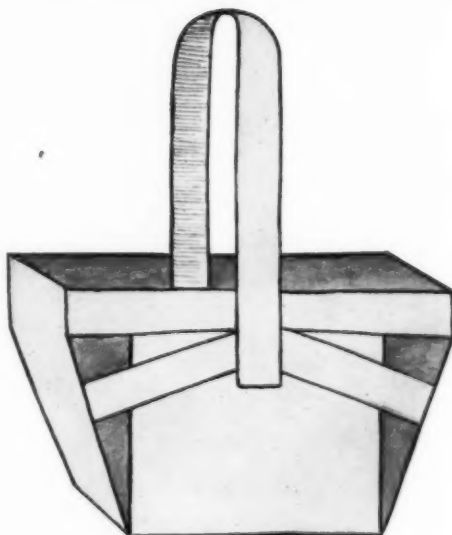
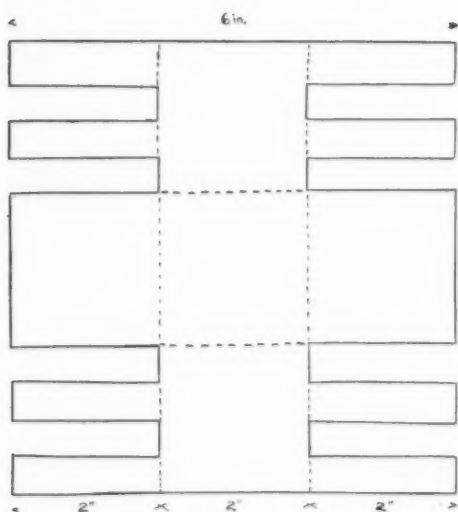
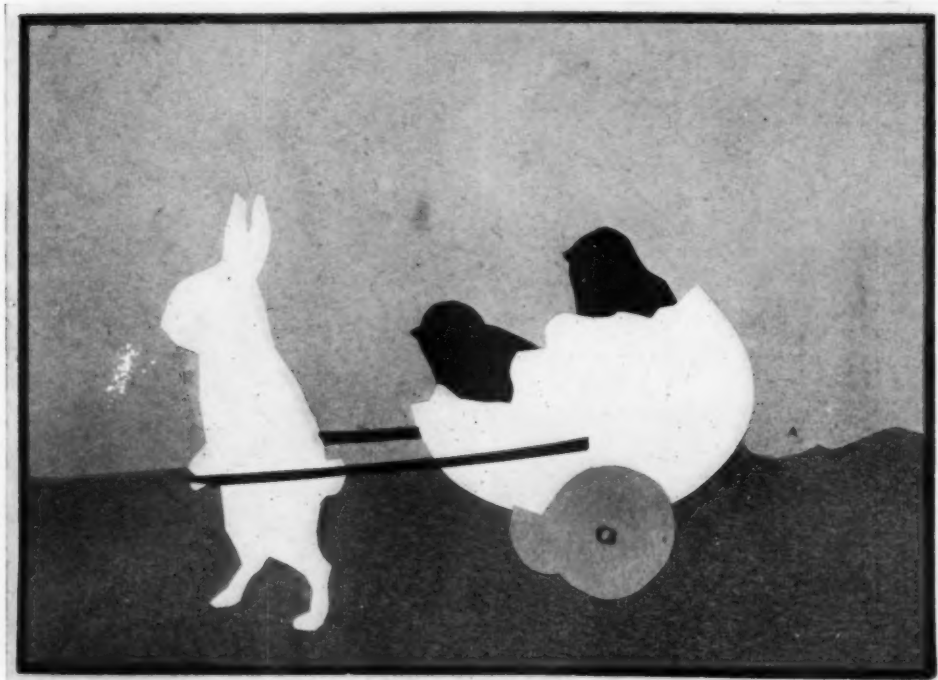
Besides Easter cards and gifts children may have the joy of making Easter baskets and even making the eggs to fill them. The basket illustrated is made of a six-inch square of manila cardboard. This is divided into two-inch squares. The corner squares are divided into half inches and lines drawn as indicated. It is cut and folded as shown by the dotted lines. Excelsior may be used to fill the baskets. Eggs may be made of clay. These should be allowed to get thoroughly dry then they should be colored with watercolors or crayograph.





ONE OF THE PAGES SENT IN BY MISS POORBAUGH. CHILDREN IN THE GRADES CAN MAKE THEM READILY IF THEY ARE FIRST DRILLED A LITTLE IN THE DRAWING OF CHICKS AND RABBITS

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ABOVE, AN EASTER POST CARD. BELOW, THE DIAGRAM AND PERSPECTIVE VIEW OF A GOOD EASTER BASKET

THE THIRTY-THIRD ANNUAL CONVENTION of the Western Arts Association and the twelfth annual convention of the Vocational Association of the Middle West will meet in joint session March 16-20, 1926, at the Hotel Fort Des Moines, in Des Moines, Iowa.

These associations stand for research and progress in the field of general education in relation to Art, Home Economics, Industrial Education, Vocational and Commercial Education, Agriculture, and Printing.

Emphasis will be placed on recent tendencies in the general development of the subjects. Mr. Royal Baily Farnum, Massachusetts State Director of Art, will be one of the speakers, and a report of the work accomplished by the Federated Council on Art Education will be an interesting feature of the meeting.

Other speakers and subjects to be discussed are:

"Stimulating Interest by 'Means of Demonstration Drawing,'" A. G. Pelikan, Director of Art, Milwaukee Public Schools.

"Manual Arts in the Junior High School," Robert Hilbert, Department of Art Education, College of Education, University of Minnesota.

Address, Paul E. Cox, Department of Ceramic Engineering, Iowa State College, Ames, Iowa.

"The Psychology of Half-Success," Dr. F. B. Knight, State University of Iowa.

Address, John Studebaker, Superintendent of Schools, Des Moines, Iowa.

"Art is Starting in a New Direction," Carl Werntz, President, Chicago Academy of Fine Arts.

"The Inalienable Right of every Man, Woman and Child to Life, Liberty and the Pursuit of Art," Holmes Smith, Washington University, St. Louis.

"Art as Communication," William B. Owen, President, Chicago Normal School.

"The Most Important Person in the World," Harry E. Wood, Director Vocational Education and Manual Training, Indianapolis Public Schools.

Features of interest are a Teacher Placement Bureau for members of the associations, a visit to the Iowa State College at Ames, visits to the well-equipped new Des Moines Schools, educational and commercial exhibits and time to get acquainted at the teas, luncheons, and receptions which are being planned by the local committee.

City superintendents, supervisors, and teachers will find this meeting full of interest and inspiration.

One and one-half fare rates may be secured from the railroads by asking for a certificate when the ticket is purchased.

Membership and further information may be obtained from Mr. Raymond Fell, Secretary of the Western Arts, Dayton and Baymiller Streets, Cincinnati, Ohio, and from Mr. Leonard Wahlstrom, Secretary of the Vocational Association of the Middle West, 1711 Estes Avenue, Chicago, Illinois.

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THE AMERICAN CRAYON COMPANY has just called our attention to the service which their American Art Aid Bureau can render teachers. This bureau has recently been organized to furnish help to art teachers in need of suggested answers to problems and programs in their art teaching. This new department is under the direction of Mr. Pedro J. Lemos and Mr. John T. Lemos, the well-known authorities of Stanford University, Cal. Both of these gentlemen have had wide experience in the fine arts and crafts. They want to help teachers everywhere with general and specific helps. They will be interested in your problems and will cheerfully furnish you with the desired information.

This American Art Aid Bureau has just published a thirty-two page booklet entitled "An Art Outline for Grade Teachers." It consists of a general series of problems compiled for classroom work. Successive steps for each grade and semester, from the first to the eighth are carefully outlined in it. This program is merely offered as a suggestion to grade teachers of the work which could be covered by the various grades but is so complete that it may be followed arbitrarily in detail, if desired.

This outline for art classes covers the different classes of art study as follows: Drawing, Painting, Design, Handicraft, and Art Appreciation.

This book is based upon practical experience. Every problem suggested has met gratifying success in actual classroom projects.

The American Crayon Company, Sandusky, Ohio, or The American Art Aid, Stanford University, California, will be glad to furnish a copy, free upon application. The service which this department will render is also free.



IT WILL BE GOOD NEWS to the readers of THE SCHOOL ARTS MAGAZINE to learn that Mr. Augustus F. Rose has recently been made Director of the Department of Manual Arts in the Providence Public Schools.

For the past fifteen years Mr. Rose has been Head of the Departments of Normal Art and Jewelry and Silversmithing at the Rhode Island School of Design and many of our readers are familiar with his work. He is known the country over through his books on "Copper Work" and "Jewelry Making and Design" which have done much to stimulate a wider interest in the Manual Arts. Many of his friends speak of him as "Copper Work Rose" as he has the distinction of being the first to introduce the work in the public schools. Graduates from his departments are now holding responsible positions as teachers and supervisors of drawing and manual arts and as designers of jewelry and silverware.

Mr. Rose will be released from his duties at the Rhode Island School of Design as soon as his successor is found.

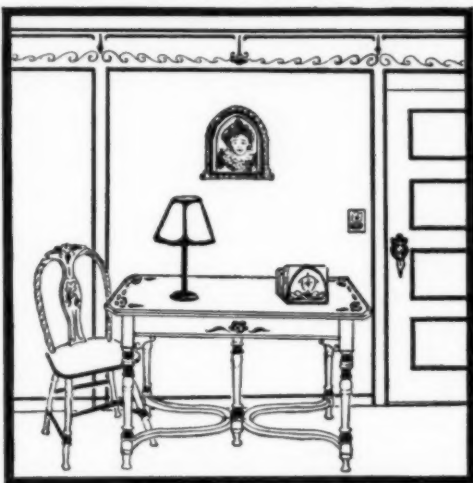
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OUR READERS will doubtless be much interested in a new creation which has just been announced by the Color Service Department of the North American Society of Arts from its office at 342 Madison Avenue, New York City.

Deviating somewhat from the ordinary views regarding the use of color in dress and the practical application of color theory, the Department has designed a beautiful and authoritative set of pocket-size charts called "Colors-to-Wear," in which are given complete analyses for the individual. Age, temperament, environment, and size of the person, and color of hair, eyes, and skin have all been considered by the best known experts on the subject, in preparing this set of charts. There are four different charts in the set, made respectively for blondes,



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brunettes, auburn-hair types, and types with black hair and blue eyes or with brown hair. Each chart has eight pages of valuable information otherwise generally unavailable. On the front is a revolving disk through which are shown eighteen heads and fifty-four color choices of the particular colors that make the specified types of women look their best on all occasions.

Quite apart from this new series, the Society placed on sale some time ago a pocket-size Color Harmony Chart for general use, wherein the study of color is made very comprehensive. This chart is now in use in universities, colleges, high schools, and private schools, and by the general public, all over the United States and Canada, and has been introduced into England. It has proved to be highly successful, not only because it is inexpensive and can be put into the hands of every student or any one else interested in the proper use of color, but also because it is made to avoid inconsistencies and nonessentials, making way for creative ability.

The North American Society of Arts is known throughout America and in foreign countries for its work in solving all kinds of color problems for clients of every description, ranging from individual students and teachers to great national organizations. The Society advocates no special theories, but reduces all theories to a practical common-sense basis, holding always to proved facts and to records of actual cases, experimentation, and investigation.



TURN TO PAGE XV of this number. The three views are photographs of the new Studio Court Building, Palo Alto, California, which will be the new home of the editorial offices of THE SCHOOL ARTS MAGAZINE. This unique structure was designed and built by Mr. and Mrs. Pedro J. Lemos—an expression of their artistic thought. It combines in a Spanish type the architectural charm of old world buildings; it is in perfect harmony with old California traditions; and is a practical application of the principles of artistic beauty to a commercial enterprise.

The building has attracted the attention of business and professional people, as well as the press, and will beyond doubt be used as a model for future buildings. While Studio Court was not built primarily for THE SCHOOL ARTS MAGAZINE, this will be one of the magazine's homes, space for part of the editorial work still being retained in Stanford University, where it has been.

Under such beautiful surroundings we may expect an even more inspiring magazine than ever.

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